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Thirty-second Season in Philadelphia

Boston Symphony Orchestra

Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



MONDAY EVENING, OCTOBER 30

AT 8.15

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Mahn, F. Tak, E.	Fiedler, B. Spoor, S.	Berger, H. Sülzen, H.	Goldstein, S. Fiedler, A.
Habenicht, W. Fiumara, P.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.	
Gerardi, A. Kurth, R.			

VIOLAS.

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CLARINETS.

BASSOONS.

Maquarre, A. Brooke, A. de Mailly, C. Battles, A.	Longy, G. Lenom, C. Stanislaus, H.	Sand, A. Mimart, P. Vannini, A.	Mosbach, J. Mueller, E. Piller, B.
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Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

FIRST CONCERT

MONDAY EVENING, OCTOBER 30

AT 8.15

PROGRAMME

Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

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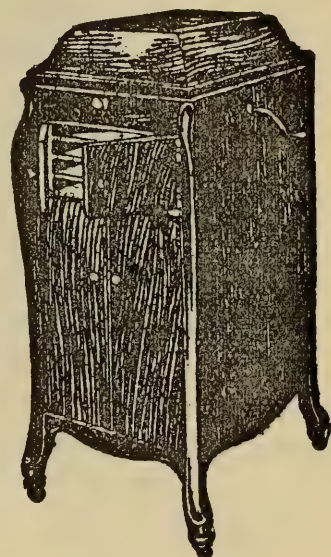
There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and fifty minutes

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SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9. Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter

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der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute

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any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in

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Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the *romanza* is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant *stretto*. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

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A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette*

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.



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Musical of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" * overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Sym-

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1835-37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon
Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl, was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

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phony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again." *

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treat-

* The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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ment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid.”

Wagner answered (November 9, 1852): “You beautifully spotted the lie when I tried to make myself believe that I had written an overture to ‘Faust.’ You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it ‘Faust in Solitude.’ At that time I intended to write an entire ‘Faust’ symphony. The first movement, that which is ready, was this ‘Solitary Faust,’ longing, despairing, cursing. The ‘feminine’ floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my ‘Flying Dutchman’ instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this ‘Faust’ work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, ‘Faust in Solitude,’ or ‘The Solitary Faust: a Tone-poem for Orchestra.’”

Compare with this Wagner’s letter to Theodor Uhlig (November 27,

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1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's 'Faust.'"* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his

* This was the title of the overture when it was performed for the first time at Dresden.



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new version of the overture for performance at a festival at Karlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

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The God who dwells within my soul
 Can heave its depths at any hour;
 Who holds o'er all my faculties control
 Has o'er the outer world no power.
 Existence lies a load upon my breast,
 Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
 Trieb mich durch Wald und Wiesen hin,' etc.

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The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this.”*

Liszt approved the changes, and sent the score to the Härtels. “If you are satisfied with an honorarium of twenty louis d’or, write to me simply ‘Yes,’ and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree.”

Wagner answered from London: “Let the Härtels have my ‘Faust’ overture by all means. If they could turn the twenty louis d’or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your ‘Faust’ symphony.” But Härtel did not consent to the change of louis d’or into pounds. Wagner complained (May 26, 1855) of an “abominable arrangement” of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. “You will remember,” wrote Wagner, “that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy.” At the end of 1855 or very early in 1856 Wagner wrote: “I also rejoice in the fiasco of my ‘Faust’ overture, because in it I see a purifying and wholesome punishment for having published

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

“The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley’s *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as ‘the kick of a contemptible bully.’ In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley describes certain movements from ‘Lohengrin’ as being those in which there ‘is not even a pretext of melody’; he also describes the Prelude as an idea, ‘if idea it be,’ which recalls ‘Euryanthe.’ One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of ‘Requiescant.’”—*Vernon Blackburn in the Pall Mall Gazette.*



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the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Padeloup concert, March 6, 1870.

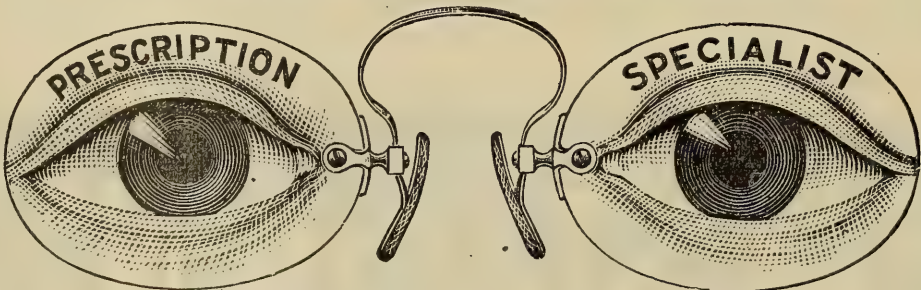
The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic Concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end. "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace."

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (*Assai sostenuto*), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the

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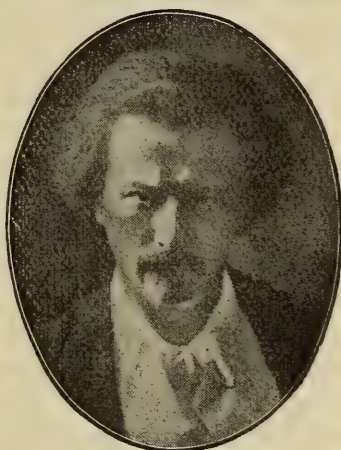
overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

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The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation. An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, *Vivo*, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a *ritornello*. Mr. Schelling remembered the music in Spanish *cafés-chantants*, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a *ritornello* for the instruments, all would repeat the song. Mr. Schelling's *ritornello* is in 7-8 time. A repetition of the Rondo jig brings the end.

The concerto was performed for the first time at a concert of the Boston Symphony Orchestra in Providence, R.I., on October 17, 1916 (Mr. Kreisler, violinist). It was played by the same violinist and orchestra in Cambridge, Mass., October 19, 1916.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte (Boston, 1915), Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

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(Direction, C. A. Ellis, Symphony Hall, Boston)

CARL LAMSON, Accompanist

PROGRAMME

- I. (a) Sonata in E major . . . J. S. Bach
(Prelude—Gavotte—Minuet I. and II.—Gigue)
(b) Adagio and Fugue in G minor (for Violin alone) J. S. Bach
- II. Concerto No. 2, in D minor . . . H. Wieniawski
(Allegro moderato—Romance—Alla Zingara)
- III. (a) Preghiera . . . Padre Martini
(b) Tambourin (C major) . . . J. M. Leclair
(c) Aubade Provençale . . . Louis Couperin
(d) Minuet . . . N. Porpora
(e) Caprice (A minor) . . . H. Wieniawski
- IV. (a) Romance in E-flat . . . Kreisler
(b) Ballet Music from "Rosamunde" . . . Schubert-Kreisler
(c) Three Slavonic Dances . . . Dvořák-Kreisler
(1) G minor (2) E minor (3) G major

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SUSAN MILLAR

Mezzo-Soprano

PROGRAMME

Brahms Symphony in C minor, No. 1

Rinaldo da Capua Recitative and Aria from "Colozeso"
"Dal sen del caro sposo"

Berlioz Overture to "The Corsair"

R. Strauss . . . Three Songs with Orchestra { a. Morgen
b. Die Nacht
c. Heimliche Aufforderung

R. Strauss "Till Eulenspiegel's Merry Pranks"

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ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the “Academic” and the “Tragic.” They come between the Symphony in D major and that in F major in the list of his orchestral works. The “Tragic” overture bears the later opus number, but it was written before the “Academic,”—as Reimann says, “The satyr-play followed the tragedy.” The “Academic” was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students’ songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning’s poem:—

Whene’er with haggard eyes I view
This dungeon that I’m rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title “Academic” did not please him. Scholz suggested that it was “cursedly academic and boresome,” and suggested “Viadrina,” for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a “very jolly pot-pourri on students’ songs à la Suppé,” and, when Kalbeck asked him ironically if he had used the “Fox-song,” he answered contentedly, “Yes, indeed.” Kalbeck was startled, and said he could not think of such academic homage to the “leathery Herr Rektor,” whereupon Brahms duly replied, “That is also wholly unnecessary.”

*“Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rector Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germaniaun ne principi ex decreto ordinis philosophorum promotor legitime constitutus* Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contuli collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)”

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The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur," § the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

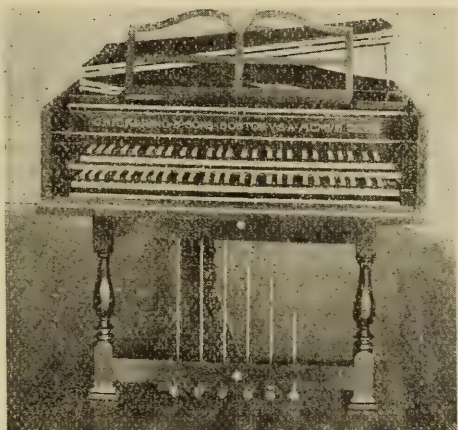
Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century. when the song was popular at Jena and Leipsic.



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acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly



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noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

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Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Tschaikowsky Air des Adieux from "Jeanne d'Arc"

Berlioz Overture to "The Corsair," Op. 21

Strauss Three Songs with Orchestra

- a. "Die Nacht" ("Night"), Op. 10, No. 3
- b. "Morgen," Op. 27, No. 4
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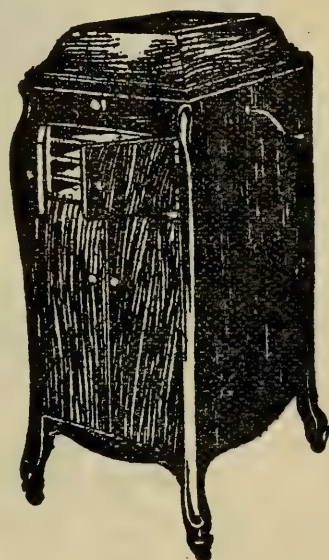
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Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

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Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:"

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessooff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessooff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessooff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessooff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."¹

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Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to

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Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

* * *

There was hot discussion of this symphony. Many pronounced it in the first years labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shake-

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speare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it



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between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are hints of the themes of the *allegro* which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of

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which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

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PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at
St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Oui, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.


AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir et ne nous verrai plus.
Jeanne vous fuit et pour jamais, oui, pour jamais.
O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.
Au champ d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent.
Seigneur, vous voyez au fond de mon âme.
Mon cœur se brise, mon âme souffre.
Adieu, forêts, etc.

JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.



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Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this

*This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.



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information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

At the first performance in Paris the overture bore the title “Overture de la tour de Nice.” Theodor Müller-Reuter believes that the title “The Corsair,” given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated “to his friend Davison.”*

The overture begins *Allegro assai*, C major, 2-2, with introductory measures including an *Adagio sostenuto* in A-flat major, 4-4, a suave melody for the strings. The “sighing, gasping” first theme—*Allegro assai*, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, *pianissimo*, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the *Adagio* of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized “as the real free fantasia of the overture.” It is based chiefly on the stormy first subsidiary.

“The Corsair” was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if “it were shot from a pistol.” In 1882 the Vienna press spoke of this overture conducted by him, as “transparent, illuminated, like a stereoscopic picture.”

* James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the London *Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

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"DIE NACHT" ("NIGHT"), OP. 10, No. 3 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Die Nacht" is the third of "Acht Gedichte" from "Letzte Blätter" by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).

Original key, D major, Andantino, 3-4.

Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

'Neath her veil doth Night enfold
E'en the streamlet's silv'ry light,
And from dome and window bright
Steals the Gold.

Plunder'd now the bushes stand,
Come thou near, I fear when nearest
That the Night may snatch thee, dearest,
From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Hunecker. (1910.)

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NEW YORK, N. Y.

"MORGEN," OP. 27, No. 4 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with piano-forte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

"TO-MORROW."

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna.* "Meiner geliebten Pauline, zum 10 September, 1894."

* Pauline de Ahna was born at Ingolstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Herzog and afterward with Strauss, who went to Weimar in 1889 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freibild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."



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Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

Auf, hebe die funkelnde Schaale empor zu Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du.
Und still gleich' mir betrachte um uns
Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
Nein, hebe die blinkende Schaale gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen, fest freudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten, nach altem Brauch,
Und will an die Brust dir sinken, eh' du's gehofft,
Und deine Küsse trinken, wie ehemals oft
Und flechten in deine Haare der Rose Pracht.
O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

THE LOVER'S PLEDGE.

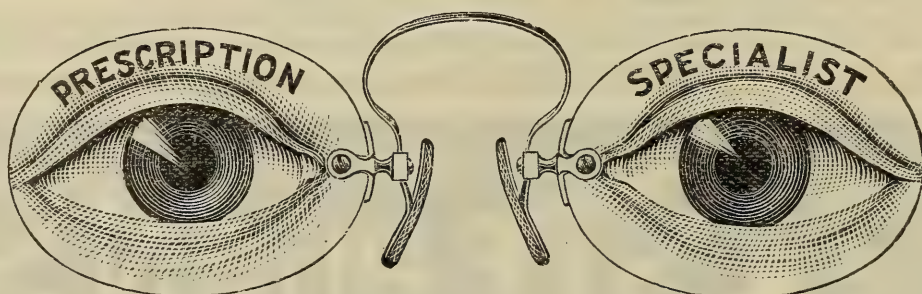
Up, lift now the sparkling gold cup to the lip and drink!
And leave not a drop in the goblet fill'd full to the brink,
And, as thou dost pledge me, let thine eyes rest on me,
Then I will respond to thy smile and gaze all silent on thee.
Then let thy eyes bright wander around o'er the comrades gay and
merry.

Oh, do not despise them, love;
Nay, lift up the sparkling goblet and join the sway,
Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
Rise and turn thine eyes from the drinkers and hasten away!
And wending thy steps to the garden, where blush the roses fair,
Come to the sheltering arbor! I'll meet thee there,
And soft on thy bosom resting, let me adore
Thy beauty, drink thy kisses as oft before,
I'll twine around thy fair forehead the roses white.
Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin,)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—

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roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—

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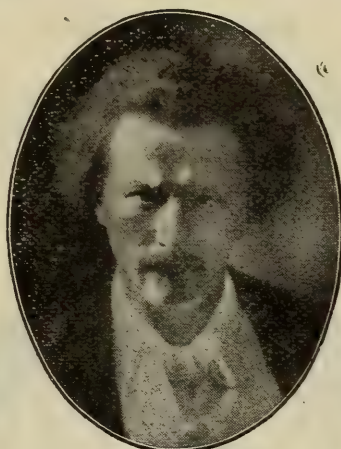
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PROGRAMME

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|---|---|---|---|------------|
| 1. Sonata in C minor, Op. 111 | - | - | - | Beethoven |
| 2. Papillons | - | - | - | Schumann |
| 3. Sonata, Op. 21 | - | - | - | Paderewski |
| Allegro con fuoco Andante ma non troppo. | | | | |
| Allegro vivace. | | | | |
| 4. (a) Nocturne | } | - | - | Chopin |
| (b) Etude | | | | |
| (c) Scherzo in C-sharp minor | | | | |
| 5. (a) Chant d'amour | } | - | - | Stojowski |
| (b) Pres du ruisseau | | | | |
| 6. Hungarian Rhapsodie | - | - | - | Liszt |
-

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on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the *Eulenspiegel* motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentu-



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ated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns,

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trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



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AT 8.15

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Mimart, P.
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Mann, J.
Nappi, G.
Kloepfel, L.

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Belgiorno, S.
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MONDAY EVENING, JANUARY 1

AT 8.15

PROGRAMME

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Debussy "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé]")

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- II. Adagio sostenuto.
- III. Allegro scherzando.

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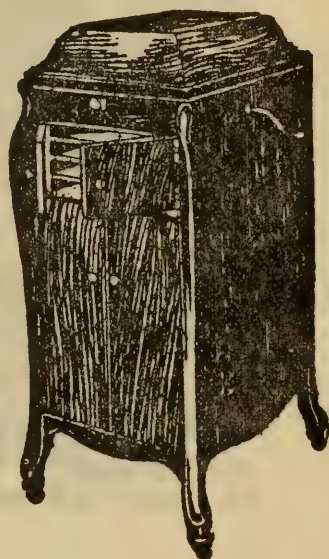
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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, and May 1, 1915. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow pas-

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sage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, *molto cantabile*, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great

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crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in disparate bodies. Gluck was a perfect *arriviste*. Père Franck was too little this,

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and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck,

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not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name of Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pelerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

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his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyche,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form; but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opera would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains

* "Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda," 1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. 1, pp. 325-330, and an article "Hulda" published in the same magazine, 1901, pp. 372-374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by Pierre de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—P. H.



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the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is hardly a good musical reason; for the impious Berlioz composed a requiem and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as an ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang of Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

Yet M. Vincent d'Indy, the faithful disciple of Franck, argues in his *Life of Beethoven* that the latter wrote the great later works because he was inspired by the Holy Catholic faith.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to

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Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-

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receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."



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This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte

*Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Petrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at Petiograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.



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lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant Coda.

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RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children.”

In another letter Chabrier wrote: “I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!”

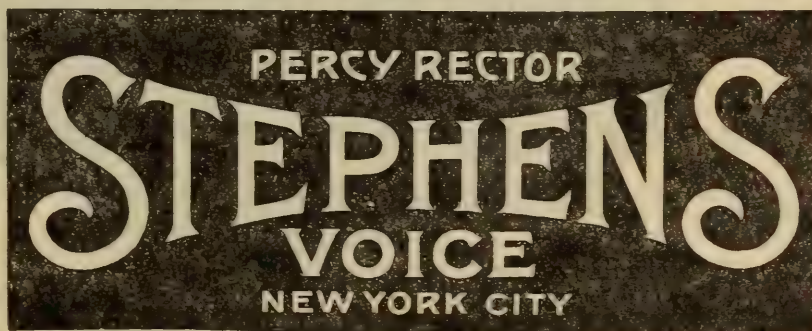
Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody “España” is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of “España” and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

“España” is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier’s invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

* Georges Servières in his “Emmanuel Chabrier” (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and “Les Annales du Théâtre,” by Noël and Stoullig, 1883, page 294.



Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

* *

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia

* Other derivations are given.

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owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (Nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese * are proud of their dance.

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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 Mas en gracia las esceden
 Las muchachas del Aragon!

Los que ensalzan la cachucha
 De Cadiz y de Jerez,
 Ciertó es que bailar no vieron
 La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carole was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
 The love daunce and the carole . . .
 A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of

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the foundation-stone of Lerida Cathedral dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony Concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!

ARAQUIL. Avec de Navarrais . . .

ANITA. Il jouait à la paume,
Il les avait battus. J'applaudissais, et puis
À la course des Novillos. . . .

ARAQUIL. Je ne la quittais pas des yeux!

ANITA. Le soir . . .

ARAQUIL. Elle et moi, nous dansâmes . . .

ANITA. L'air de cette jota, je l'entendrai toujours.

The Malagueña, with the Rondeña, is classed with the Fandango. "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth,



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four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

* "Flamenco," in Spanish, means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.



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PROGRAMME

Smetana Overture to "The Sold Bride"

Bruch Fantasia on Scottish Airs, for Violin and Orchestra, Op. 46

I. Introduction: Grave.

Adagio cantabile.

II. Scherzo: Allegro.

III. Andante sostenuto.

IV. Finale: Allegro guerriero.

Strauss "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Beethoven Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.

II. Allegretto scherzando.

III. Tempo di minuetto.

IV. Allegro vivace.

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OVERTURE TO THE OPERA, "THE SOLD BRIDE" . FREDERICK SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive

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returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

* * *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The Libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize

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the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said, "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

* Also known as the "sedalk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

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"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).^{*} As Hlavác says: † "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and brightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into

^{*} Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

† Translated into English by Josephine Upson Cady.

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the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"† serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Zungel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemství" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska,

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,— "Mala Vita" in 1892, "A Santa Lucia" in 1893.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erchmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmisches National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music*; the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau-Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The Fantasia was played for the first time at Hamburg late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated.*

The composer wrote from Liverpool † to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good

*It is said that the Fantasia was played in May, 1880, by Joachim, at a private rehearsal in the hall of the Hochschule, Berlin, with the Hochschule orchestra led by Bruch. Joachim played the Fantasia at Liverpool, February 22, 1881, when Hallé's orchestra was led by Bruch.

†Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.



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masters: it has always been so and it will always be so. But it is not amusing for the composer."

* * *

The Fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement, G major, 3-2, opens with preluding by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme

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given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

The Scottish melodies introduced, though greatly changed, are "Auld Robert Morris," "There was a Lad," "Who'll buy my Caller Herrin'," and "Scots wha hae."

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAUE), OP. 20.
RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and

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teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.



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Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of glorified woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,



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Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score.

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of



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a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplures his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

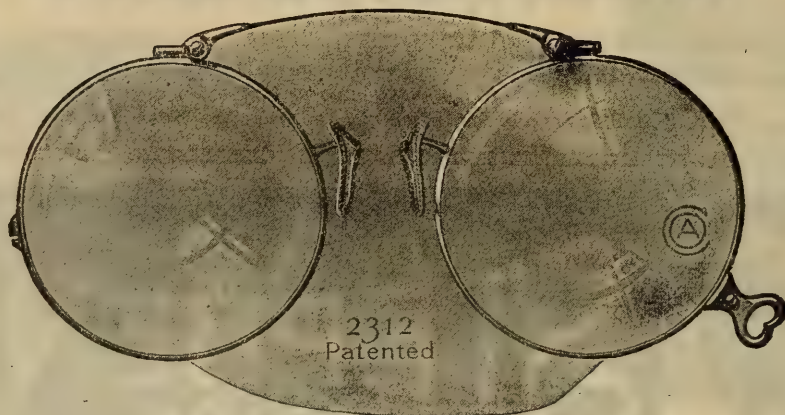
Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the

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pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* * *

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onoforio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissoluto Punito," by Raimondi (Rome, about 1818).

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"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantasia," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancer so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue it seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).

ENTR'ACTE.

NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(*London Daily Telegraph*, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist

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if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guise to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done "everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly to be improved upon." He allows himself the license of a pianoforte to set his accompaniments, but there his "creative" work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: "Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does "found" mean?) a really English school unless you go to the fountain from which have bubbled all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . ." And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There

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cannot possibly be any "real" English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist, and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging "The Londonderry Air" you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind's eye, and the smell of the peat fire in your nostrils. It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it's a bit bleak in winter, and there's only one decent hotel within many miles of rough roads, but you'd be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it's inconvenient and too expensive to go so far afield you can always buy these tunes—they can be had from several sincere publishers, and they are usually well edited. So you are safe.

And "idiom"—what is it? Is it that "indefinable something"—the ultimate *cliché* of the distracted critic—or is it really and truly definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett's patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be "arranged"; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin' chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the "idiom" will be—the idiom of "Lord Rendal," or "The Flowers of the Forest," or "The Londonderry Air"? No. If it is a work of genius it will be the composer's own; it will owe nothing to "Lord Rendal" or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna, in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.



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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each

phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

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PROGRAMME

Mozart Symphony in D major (K. 385)

- I. Allegro con spirito.
- II. Andante.
- III. Menuetto.
- IV. Finale: Presto.

Goetz Scena, "Die Kraft versagt" ("My Strength is spent"), from
"Der Widerspenstigen Zähmung" ("The Taming of the
Shrew"), Act IV., Scene 3

Brahms Variations on a Theme of Josef Haydn, Op. 56a

Hugo Wolf Three Songs with Orchestra
(a) Der Freund. (The Friend)
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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony was composed by Mozart at Vienna in July–August, 1782. His father Leopold asked him to write music for some festival occasion at the house of Sigmund Haffner,* the rich merchant and burgomaster at Salzburg, who has been characterized as “an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests.” The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart’s indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. “And then his correspondence with Haffner in Salzburg!” The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). Wyzewa and G. de Saint-Foix in their “W. A. Mozart,” 1756–1777 (vol. ii., pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The

* In Jahn’s “Mozart” (4 vols., 1856–59) the name is spelled “Hafner.”

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father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known)". The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony.

Mozart wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time, and he was busy arranging pages of it for wind instruments, a task that gave him much trouble; he was composing a serenade in C minor (K. 388); and he was passionately in love with Constanze Weber, whom he married August 4. He wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets, and apparently at first flutes and clarinets were not employed. On July 20 Mozart wrote asking how it were possible for him to compose the symphony. On August 7 he wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna, March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised" with it. He cut out the march and one of the minuets and afterward added flutes and clarinets. The concert was a brilliant affair. The emperor was present and greatly pleased. It was his custom to send money in advance when he went to a concert. He sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. The programme was a long one, composed wholly of music by Mozart: Symphony in D major; aria, "Se il padre perdei," from "Idomeneo," sung by Mme. Lange; pianoforte concerto in C major (No. 5 in the Breitkopf and Härtel

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collection); a scene written for the Countess Baumgarten in Munich—and sung by the tenor Adamberger—Jahn thinks this was the aria “Ma che vi fece o stello”; a little “Concertant Symphonie”; Concerto in D; Scene, “Parto, m’ affretto,” from “Lucio Silla,” sung by Miss Teyber; an improvisation by Mozart, “because there was a pianoforte there,” beginning with a fugue, then variations on an aria from Paësiello’s opera “Die Pseudo-Philosophen,” and, as the applause compelled him, he varied the air “Unser dummer Pöbel Meint” from Gluck’s “Pilgrimme von Mekka”; a new rondo, “Mia Sperenza adorata,” composed for Mme. Lange and sung by her; “the last movement of the first symphony,” as Mozart wrote to his father. In the letter of March 29, 1783, he wrote: “What pleased me most was that the Emperor was there, greatly pleased, and applauding loudly. It is his custom to send money to the box office before he comes, otherwise I might with every reason have expected more, for his satisfaction was boundless.” Cramer’s *Musical Magazine* in a review of the concert stated that the general and hearty applause was unexampled in the concert-history of Vienna.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. Allegro con spirito, D major, 2-2. There is one energetic and dominating theme which is announced immediately. The movement is a continuous treatment of this motive. The first section is not repeated and the working-out section is short.

II. Andante, G major, 2-4. The movement is in the simplest song form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart’s “La finta giardiniera” written for the Carnival of 1775 at Munich, and performed at Frankfort in 1789 under the title “Das verstellte Gärtnermädchen.”

IV. Finale, Presto, D major, 4-4. This lively movement is in rondo form.

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SCENA, "DIE KRAFT VERSAGT" ("MY STRENGTH IS SPENT"), FROM
"DER WIDERSPENSTIGEN ZÄHMUNG" ("THE TAMING OF THE
SHREW"), ACT IV., SCENE 3 HERMANN GOETZ

(Born at Königsberg, December 7, 1840; died at Hottingen, near Zürich, December
3, 1876.)

"Der Widerspenstigen Zähmung" ("The Taming of the Shrew"), a
comic opera in four acts, the text freely arranged by Joseph Viktor
Widmann from Shakespeare's comedy, music by Hermann Goetz, was
produced at Mannheim on October 11, 1874.

The first performance in the United States was in English at the
Academy of Music, New York, January 4, 1886,—first night of the
American Opera Company. Baptista, W. H. Hamilton; Katharine,
Pauline L'Allemand; Bianca, Kate Bensberg; Hortensio, Alonzo E.
Stoddard; Lucentio, W. H. Fessenden; Petruchio, W. H. Lee; Grumio,
E. J. O'Mahony; a Tailor, John Howson. Conductor, Theodore
Thomas.

The Scena sung at this concert—Adagio, E-flat minor, 4-4, and Allegro
moderato, G-flat major, 4-4—is the third scene in the fourth act.
"Katharine, overcome by Petruchio's violence in the scene where he
finds fault with every dish served up to him, soliloquizes about her
love for him and her intention to change her previous shrewish de-
meanor."

Die Kraft versagt, des Kampfes bin ich müde.
Und wie ein Schiff im Seesturm untergeht,
So stirbt des kühnen Muthes letzter Schimmer
In dem Orkane seines Zorns dahin.

Sind Weibes Waffen doch Strohhalmen gleich!
Wo ist mein Stolz? Wie bin ich jetzt so weich!
Und hass' ich ihn? O nein! welch' Wort, ihn hassen!
Mein Leben wollt' für ihn ich lassen.
O könnt' ich ihn versöhnt und milde seh'n!
Sonst muss in seinem Zürnen ich vergeh'n.

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Es schweige die Klage!
In Dehmuth es trage,
Was noch so Schweres dir beschliesst!
In freundlichem Scheine
Winkt dir nur eine,
Nur eine Hoffnung, die dir's versüsst:

Das ihn die Arme
Zuletzt erbarme,
Dass ihre Dehmuth ihn endlich rührt.
O Wonnegedanke!
O Glück ohne Schranke!
Dass ihn die Liebe an's Herz mir führt.

My strength is spent, of fighting I am weary.
And, as a ship goes down before a storm,
So does the latest glimmer of my courage
Before the wildness of his anger die.

Are woman's weapons only made of straw?
Where is my pride? Why am I now so weak?
Abhor I him? Oh, no! Abhor I cannot!
My life for him I would surrender.
I would that I could see him placable!
For else beneath his anger must I pine.

Keep back lamentation
With meek resignation,
And bear the trial he bids thee bear!
To calm thy repining,
One hope is shining;
With thee it lingers, and sweetens care.

Blest expectation,
That such resignation
His heart to mercy at last may move.
O thought full of pleasure!
O joy out of measure!
That I hereafter may have his love.*

This Scena was sung in Boston at a concert of the Boston Symphony Orchestra on December 22, 1894, by Miss Gertrude Franklin (now Mme. Salisbury).

* Translation into English by the Rev. John Troutbeck.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

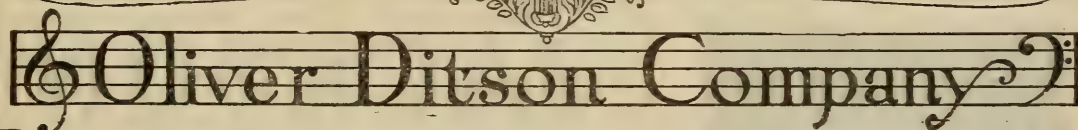
(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played

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at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduc-

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."



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tion of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure

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is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, *presto non troppo*, 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

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Mr. Max Kalbeck, in his *Life of Brahms* ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had written an earlier version of his extraordinary book years before.

THREE SONGS: "DER FREUND," "VERBORGENHEIT," AND "ER IST'S."
HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

I. DER FREUND.

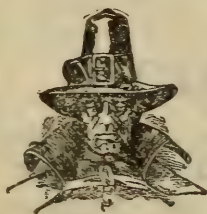
This song was composed by Wolf at Unterach, September 26, 1888. The text is by Joseph Freiherr von Eichendorff (1788-1857).

Wer auf den Wogen schliefe,
Ein sanft gewiegenes Kind,
Kennt nicht des Lebens Tiefe
Vor süßen Träumen blind.

Doch wen die Stürme fassen
Zu wildem Tanz und Fest,
Wen hoch auf dunklen Strassen
Die falsche Welt verlässt,

Der lernt sich wacker rühren,
Durch Nacht und Klippen hin,
Lernt der das Steuer führen
Mit sicherm, ernstem Sinn.

Der ist von echtem Kerne,
Erprobt zu Lust und Pein,
Der glaubt an Gott und Sterne,
Der soll mein Schiffmann sein.



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THE FRIEND.

Who on life's sea would slumber,
As rocked in an infant's cot,
Knows not of griefs that cumber
The dreams of mortal lot.

But who 'mid tempests raging
Has fought with all his might
An honest warfare waging
'Gainst sin and worldly spite,

Death's image never fearing,
With strong right arm and hand,
With God his vessel steering,
He'll guide her safe to land.

He cares not what betide him,
On shore or storm-racked sea,
He'll trust the stars to guide him,
He shall my helmsman be!

At Unterach on the Altersee in the Salzkammergut as a guest in Eckstein's villa Wolf composed ten songs in nine days. It is said that during the composition of all the songs of 1888 he sought the opinion of his Viennese friends Josef Schalk, Ferdinand Löwe, and Richard Hirsch, "not of course as a guide or a corrective—for no man ever saw his own work so objectively as Wolf when once it was set down on paper—but for the pleasure it gave him to know himself thoroughly understood by men of discrimination."

"Der Freund" was sung at these concerts by Miss Gerhardt on February 17, 1912, with orchestral accompaniment.

II. VERBORGENHEIT.

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!



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Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränensehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf." "Verborgenheit" was sung at these concerts by Miss Gerhardt, February 17, 1912; Mme. Von Endert, February 14, 1914.

III. ER IST'S ("TIS SPRING").

The poem is by Eduard Mörike (1804-75):—

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.

Springtime flaunts his banner blue,
Borne on high by ev'ry zephyr;
Sweet the perfumes, welcome ever
Through the land that float anew.

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab' ich vernommen.

Now the violets dream;
Soon they will be waking;
Hark! a harp-tone near!
Springtime, thou art here,
Thou this joy art making.

(English translation by Frederic Field
Bullard, Oliver Ditson Company's Edition.)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. He wrote the first of this set of Mörike's songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost

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dismissed from his mind the crude external world in which he had so long struggled for a place." *

The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv., p. 103).

In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein. This society did much to make the songs known to the public, as did Ferdinand Jäger, the tenor. The songs began to be heard in Berlin,—Mme. Hertzog sang them,—and in January, 1893, Miss Elisabeth Leisinger sang three of them—one was "Er ist's"—with great success at a Gewandhaus concert in Leipsic.

"Er ist's" was sung in Boston with orchestra at concerts of the Boston Symphony Orchestra by Miss Tilly Koenen, January 1, 1910; by Miss Gerhardt, February 17, 1912.

And of this song Mr. Newman wrote: "The piano part is a fine example of Wolf's logical working out of an emotion. It is mainly one big crescendo of feeling. Examine it from 'Veilchen träumen schon,' and you will see that it is always ascending, until it culminates in the

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."



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crashing tonic chords that enter just as the voice finishes. There is a curious and very effective 'disappointment of expectation' at 'Streifen ahnungsvoll das Land' where the harmonies modulate away from the key our ear has been led to anticipate."

* *

"Verborgenheit" and "Er ist's" were sung by Mr. Eliot Hubbard as early as November 30, 1896, at his concert.

"Der Freund" was sung here by Dr. Ludwig Wüllner on January 17, 1909, when five other songs by Wolf were sung here for the first time: "Auf ein Wanderung," "Lied vom Winde," "Liebesglück," "Zur Warnung," and "Abschied."

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf,

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Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir

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BEETHOVEN		
Symphony in F major, No. 8, Op. 93		IV. February 12
BERLIOZ		
Overture to "The Corsair," Op. 21		II. November 27
BRAHMS		
Symphony No. 1, in C minor, Op. 68		II. November 27
"Academic Festival" Overture, Op. 80		I. October 30
Variations on a Theme by Josef Haydn, Op. 56a		V. March 12
BRUCH		
Fantasia on Scottish Airs for Violin and Orchestra		
	ANTON WITEK	IV. February 12
CHABRIER		
"España," Rhapsody for Orchestra		III. January 1
DEBUSSY		
"Prélude à l'Après-Midi d'un Faune [Églogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Éclogue by S. Mallarmé]")		III. January 1
FRANCK		
Symphony in D minor		III. January 1
GOETZ		
Scena, "Die Kraft versagt," from "Der Widerspenstigen Zähmung"		
	ELENA GERHARDT	V. March 12
MOZART		
Symphony in D major (K. 385)		V. March 12
RACHMANINOFF		
Second Concerto for Pianoforte with Orchestra, Op. 18		
	OSSIP GABRILOWITSCH	III. January 1
SCHELLING		
Concerto for Violin and Orchestra		
	FRITZ KREISLER	I. October 30
SCHUMANN		
Symphony in E-flat major, No. 3, "Rhenish," Op. 97		I. October 30
SMETANA		
Overture to "The Sold Bride"		IV. February 12
STRAUSS		
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner, in Rondo Form," for Full Orchestra, Op. 28		II. November 27
Tone Poem, "Don Juan"		IV. February 12
Three Songs with Orchestra:		
(a) "Die Nacht"		
(b) "Morgen"		
(c) "Secret Invitation"	SUSAN MILLAR	II. November 27
TSCHAIKOWSKY		
Air des Adieux from "Jeanne d'Arc"		
	SUSAN MILLAR	II. November 27
WAGNER		
A Faust Overture		I. October 30
Introduction and Bacchanale from "Tannhäuser," Act I. (Paris Version)		V. March 12
WOLF		
Three Songs with Orchestra:		
(a) "Der Freund"		
(b) "Verborgenheit"		
(c) "Er ist's"	ELENA GERHARDT	V. March 12

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tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tann-



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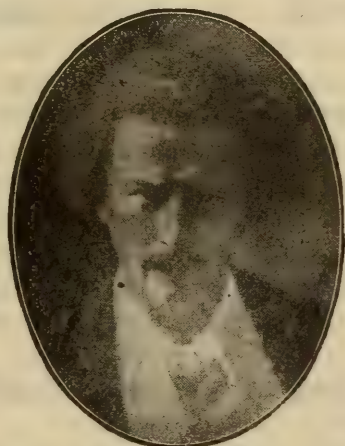
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häuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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- IV. Feierlich.
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SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter

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der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute

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any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet; and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

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The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The

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music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

*This Hymn, Op. 20, words by Barbier, was performed for the first at the Palais de l'Industrie, August 1, 1844.

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The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 10, 1896.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised



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in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the *Corsair** over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "*Ouverture de la tour de Nice*." Theodor Müller-Reuter believes that the title "*The Corsair*," given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison." †

* Byron's "*Corsair*" was written in December, 1813. He added a section for *Gulnare* in January, 1814.

† James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

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The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

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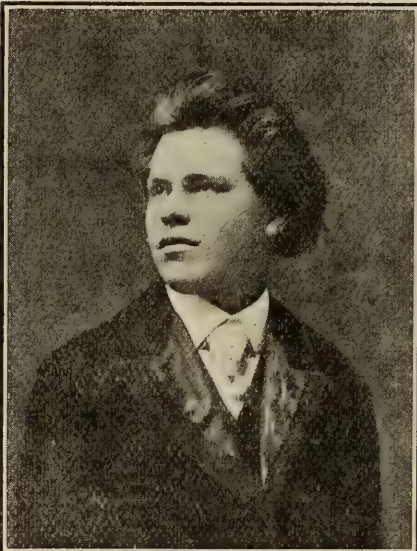
CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation. An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, *Vivo*, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a *ritornello*. Mr. Schelling remembered the music in Spanish *cafés-chantants*, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a *ritornello* for the instruments, all would repeat the song. Mr. Schelling's *ritornello* is in 7-8 time. A repetition of the Rondo jig brings the end.

The concerto was performed for the first time at a concert of the



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Boston Symphony Orchestra in Providence, R.I., on October 17, 1916 (Mr. Kreisler, violinist). It was played by the same violinist and orchestra in Cambridge, Mass., October 19, 1916.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte (Boston, 1915), Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.



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INDIVIDUALITY IN COMPOSITION.

("N. C. Gatty" in the *Pall Mall Gazette*, December 3, 1912.)

Not the least important way a composer makes a mark upon the art of musical expression is by the invention of a new style, an individual utterance. This indeed would appear to become more and more necessary with latter-day progress. Although in the past centuries the styles of such writers as, say, Scarlatti, Purcell, Bach, and Mozart, are recognizable to a very large extent they are not nearly so differentiated as those of moderns like Tchaikovsky, Debussy, Wagner, and Brahms. The influence of national characteristics is possibly beginning to tell now more than could have been the case formerly when the development of the art was in more narrowly prescribed limits.

It is doubtful, however, whether one can draw a hard-and-fast line and say that this or that composer with a strongly marked individuality owes his world-wide influence definitely to the presence of characteristics which can be called national. Often, indeed, they seem to be the outcome of the sum of various other influences, for, after all, art cannot be confined within geographical boundaries. Sometimes nationalism seems to be the smallest part of the affair, and of the least significance, and that those composers the most decidedly imbued therewith are likely in the long run to have but a comparatively temporary effect upon musical history. This is where the evidences of the geographical origin of the music are largely external in the sense that color is when compared with the underlying drawing.

But given a definite musical style, it is interesting to note how far composers have been able to preserve it and yet obtain very great diversity. Wagner, perhaps, is the most remarkable instance of this—that is, of the composers of recent date. No one has had a more pecu-

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liarly individual way of expressing himself, and yet one has only to think of "Tristan und Isolde" and "Die Meistersinger" to see how extraordinarily different that expression could be, without, at the same time, losing for a moment its evidence of authorship. Working as he did in the domain of opera, the necessity for characterization, of course, helped, but then, on the other hand, he invented his own characters, and created an entirely fresh atmosphere for each work taken in hand.

It would be unreasonable to expect a composer never to repeat himself, especially one very prolific, and there are, it is true, a few instances in the Wagner operas where such repetition can be detected. On the whole, however, it is pretty fair to say that his work compares more favorably in this respect than that of any other composer. Repetitions or likenesses in phraseology of the kind are purely in detail; the vast difference in the operas as regards atmosphere and mood remains as quite one of their most remarkable features. There is another operatic composer of whom, at any rate in respect of his three last works, much the same could be said. Verdi's "Aïda," "Otello," and "Falstaff" are very finely differentiated in style and yet remain characteristic of the author.

Taken away from the stage setting, would Puccini's music stand such



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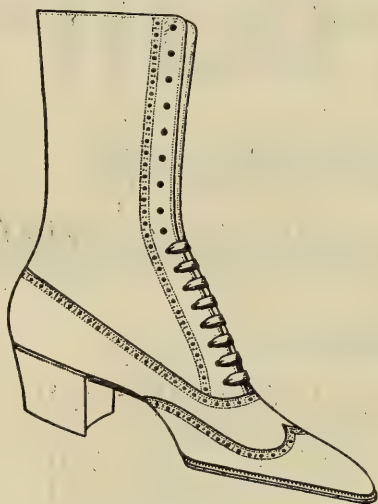
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a test so well? Or that of Strauss? One sometimes wonders whether Debussy was not unfortunate in the musical phraseology he invented, or carried out to the point of flexible effectiveness. It depends, as every one is aware, largely upon the peculiarities of harmony which occur by the use of the tonal scale. This scale only allows of one triad, a major third, superimposed on the same interval. The limitations of this must necessarily, it would seem, make for very great difficulty in diversity of style. As yet, composers have not succeeded in making constant use of the chord of the sharpened fifth without at once reminding the hearer of Debussy. The French composer, indeed, certainly has not escaped reminding one of himself.

One undoubtedly must expect two things from a composer, individuality and the power of expressing that quality in diverse moods. It might be expected that as the art progresses individuality must become more and more difficult. History shows, however, that this is far from being the case. Fresh fields are always being discovered, and fresh combinations of old effects, and similarly there should be no reason why any increase in peculiarity of personal expression should preclude its exploitation in various ways. It is not, however, often given to the inventor of devices or experimenter in the undiscovered possibilities in technique the power at the same time of saving world-moving things. Tchaikovsky did notable work with the orchestra, and occasionally in the domain of harmony and rhythm. His future fame, however, will without doubt depend upon the extent of the emotional force behind his ideas.

In truth, while idiosyncrasies of expression form a quality inseparable from the work of a great man, their value is immediate and more or less temporary, rather than permanent. As the years go by, it will be found that Wagnerism, for instance, will become the less noticeable as the sheer value of the musical ideas, if anything, grows. This is, obviously, because the new idiom has become absorbed and part of the current phraseology of the day.



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NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(London Daily Telegraph, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guise to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done "everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly



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to be improved upon." He allows himself the license of a pianoforte to set his accompaniments, but there his "creative" work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: "Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does "found" mean?) a really English school unless you go to the fountain from which have bubbled all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . ." And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There cannot possibly be any "real" English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist, and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging "The Londonderry Air" you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind's eye, and the smell of the peat fire in your nostrils. It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it's a bit bleak in winter, and there's only one decent hotel within many miles of rough roads, but you'd be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it's inconvenient and too expensive to go so far afield you can always buy these tunes—they can be had from several sincere publishers, and they are usually well edited. So you are safe.

And "idiom"—what is it? Is it that "indefinable something"—the ultimate *cliché* of the distracted critic—or is it really and truly



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definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett's patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be “arranged”; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin’ chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the “idiom” will be—the idiom of “Lord Rendal,” or “The Flowers of the Forest,” or “The Londonderry Air”? No. If it is a work of genius it will be the composer's own; it will owe nothing to “Lord Rendal” or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.

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THE SPIRIT OF NATIONALISM.

Mr. Robin H. Legge, of the London *Daily Telegraph*, discussed May 13, 1916, an article by Mr. H. E. Krehbiel on the subject of the spirit of nationalism in music. Mr. Krehbiel wrote: "Never before in the history of our opera houses and concert-rooms was there such a stirring of the spirit of nationalism as has manifested itself in the season now waning to its close. . . . For nearly a century composers have felt impelled more and more to give utterance in their music to the spirit of the peoples to whom they belonged. In doing this they were not always cognizant of a patriotic motive. They were impelled by the desire to find new means of utterance, more direct roads to popular appreciation, new material with which to work. The impelling feeling was largely subconscious; and yet it was one with that burning desire which is largely responsible for the world war that is now preparing the people for a revaluation of the principles of morals in art as well as in manners and conduct."

The Slavic impulse of expansion which is held in such dread by the Teuton had found expression in music long before the war. Russian music, like Russian painting and Russian literature, had long before been accepted, and, says Mr. Krehbiel, it is not alone the Slavic spirit expressed through Russia that has steadily grown in assertiveness. That spirit has been stirring among the Poles and Czechs, whence have come Chopin, Moniuszko, Dvořák, Paderewski, Fibich, Smetana, and so on. "France, which created a national art long ago, and main-

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tained it brilliantly, is striking for a new emancipation and a return to more pronounced ideals. Great Britain is bestirring itself, and America is seeking for a characteristic idiom. In every case the appeal is making to folk-song as the real repository of those racial and national feelings for which music can provide utterance. What a marvellous fruition there will be when the fields have been cleared and the fructified soil shall bear its new harvest!"

To this Mr. Legge replied as follows:—

"I wonder! At least it is cheering to find in that dozen of critics so strong a spirit of optimism. Yet on paper who shall deny that there is a vast amount of truth in what he suggests? True, in America was recently produced a Spanish opera, 'Goyescas,' by the deplorably ill-fated composer, Granados, who was a victim of the Sussex crime; and of 'Goyescas' we know no more here than the pianoforte pieces upon which it is largely based, the which Ernest Schelling played a few years ago. But we do know our 'Boris Godounov,' our 'Prince Igor,' or Tchaikovsky, whether in 'Pikovaya Dama,' 'Eugen Oniegin,' the symphonies, or the quartets. We know also Paderewski's 'Polish Fantasy' and Elgar's 'Polonia' (wherein lies a distinction and a great difference, as I see the matter); I don't think we know Stravinsky's 'Three Pieces for String Quartet' or his ballet, 'Le Soleil de Nuit,' both of which I am assured are 'filled with the Russian idiom.' We know well indeed the many Hungarian Rhapsodies of Liszt and his Hungarian Fantasie, and I seem to recall, however vaguely, Enesco's Rumanian Fantasy, while every one knows Dvořák's symphony 'From the New World,' which, it has become universally acknowledged, is decidedly a failure as a 'national expression' or as the expression of

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a national feeling. It is to be feared that the life that is in that beautiful music is due to Dvořák's inspiration, and he was very much a Czech, and not to the 'American' melodies upon which it is founded, a point of interest, since a very large number of so-called Negro melodies, among them the most popular, were composed by whites (Foster, for example), while many others are mere developments from European tunes imported into the United States in the days of the importation of slaves. However, let that pass. But if the symphony is to be accepted as a national American expression, what of Delius's 'Appalachia,' which is based upon the melody sung nightly by his Negro servant on his plantation in Florida, after his day's work?

"The fact seems to remain fairly obvious that, while a really good case can be argued in favor of the folk-song as the foundation of what is called a 'national idiom,' quite as good a case can be adduced against the theory. At this moment we in England have come to regard as essentially Russian such music as the folk-songs which Moussorgsky, Rimsky-Korsakov, and so on, have utilized in their operas. But if that be so, and the use of the folk idiom be deemed to be essential to the expression of a national spirit, what becomes of Stravinsky or Skryabin at their ripest and truest? Where shall the common denominator be found between them and their predecessors? True, both these giants in music at first came somewhat, perhaps a good deal, under the folk-song influence; but we have seen for ourselves that that of their music which has gone out into the greater world, that which

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they composed when they had arrived at man's estate, had almost nothing whatever in common with the folk-song, but is strongly and specifically individual. And so it would appear to be the case with the chief musicians of most countries. As soon as their feet have found the firm position for which they have worked consciously or unconsciously,—as soon, that is, as they have found themselves and their own method of expression,—they, one and all, break away from any earlier influence that may have exercised power over them, and become part, not of a mere nation or even race, but of a Kosmos.

“Is not this certainly the case in respect of the composers called universally great? What is the common denominator of Bach and Brahms, Beethoven and Mozart, Stravinsky and Glazounov, Saint-Saëns and Debussy? No doubt there are many points in common between any two of these composers, but are these not points of the expression of a ‘spirit of nationalism’ at all but merely details, in however exalted a degree, of a technique that is in reality the common stock-pot? If Mr. Krehbiel and those who think, apparently, with him are correct, Paderewski (a pure Pole) should give expression to a far deeper Polish feeling than Chopin, who was half French and lived the greater part of his life away from his original surroundings. Yet has he done so? Once more, if two Irishmen of to-day were to depict in terms of music that ordeal through which Ireland has so recently passed, the one a Sinn Féiner, the other the direct opposite, which (other things in the way of the composition being equal) would be the expression of ‘the spirit of nationalism’?

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ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

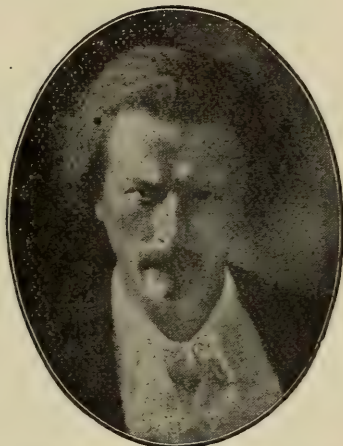
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania* ne principi ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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PROGRAMME

- I. (a) Sonata in E major J. S. Bach
(Prelude—Gavotte—Minuet I. and II.—Gigue)
(b) Adagio and Fugue in G minor (for Violin alone) J. S. Bach
- II. Concerto No. 2, in D minor H. Wieniawski
(Allegro moderato—Romance—Alla Zingara)
- III. (a) Preghiera Padre Martini
(b) Tambourin (C major) J. M. Leclair
(c) Aubade Provençale Louis Couperin
(d) Minuet N. Porpora
(e) Caprice (A minor) H. Wieniawski
- IV. (a) Romance in E-flat Kreisler
(b) Ballet Music from "Rosamunde" Schubert-Kreisler
(c) Three Slavonic Dances Dvořák-Kreisler
(1) G minor (2) E minor (3) G major

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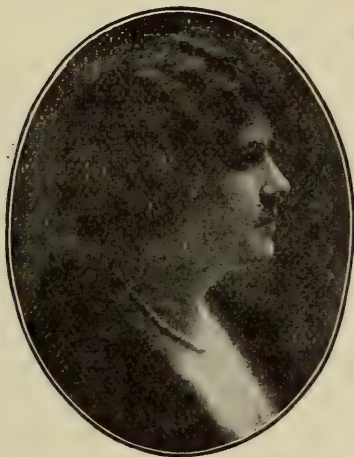
TUESDAY AFTERNOON, NOVEMBER 28, 1916, at 4.30 o'clock

SECOND CONCERT

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

SOLOIST



SUSAN MILLAR

Mezzo-Soprano

PROGRAMME

- | | | | | | | |
|------------------|---|---|---|---|---|--|
| Chausson | . | . | . | . | . | Symphony in B-flat, Op. 20 |
| Rinaldo da Capua | . | . | . | . | . | Recitative and Air from "Vologeso"
"Dal sen del caro sposo" |
| Brahms | . | . | . | . | . | Variations on a Theme by Josef Haydn, Op. 56a |
| R. Strauss | . | . | . | . | . | Three Songs with Orchestra { (a) Morgen
(b) Die Nacht
(c) Heimliche Aufforderung |
| Liszt | . | . | . | . | . | Symphonic Poem, No. 6, "Mazeppa" |

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Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur," * the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schu-

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century. when the song was popular at Jena and Leipsic.

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"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly

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developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."



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Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

Programme of the SECOND MATINEE

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY AFTERNOON, NOVEMBER 28
AT 4.30

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Dr. KARL MUCK, Conductor

SECOND MATINEE

TUESDAY AFTERNOON, NOVEMBER 28

AT 4.30

PROGRAMME

Chausson Symphony in B-flat major, Op. 20

- I. Lent: Allegro vivo.
- II. Très lent.
- III. Animé.

Tschaikowsky Air des Adieux from "Jeanne d'Arc"

Brahms Variations on a Theme of Josef Haydn, Op. 56a

R. Strauss Three Songs with Orchestra

- a. "Die Nacht" ("Night"), Op. 10, No. 3
- b. "Morgen," Op. 27, No. 4
- c. "Secret Invitation," Op. 27, No. 3

Liszt "Mazeppa": Symphonic Poem No. 6, for Full Orchestra
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SUSAN MILLAR

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SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stéphane Rivaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and wood-wind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

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The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

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should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched

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with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older



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than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not clearly see his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all

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folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chaussou tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chaussou's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chaussou into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . ."



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PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at
St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Où, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir et ne vous verrai plus.
Jeanne vous fuit et pour jamais, oui, pour jamais.
O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.
Au champ d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent.

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Seigneur, vous voyez au fond de mon âme.
Mon cœur se brise, mon âme souffre.
Adieu, forêts, etc.

JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.

AIR.

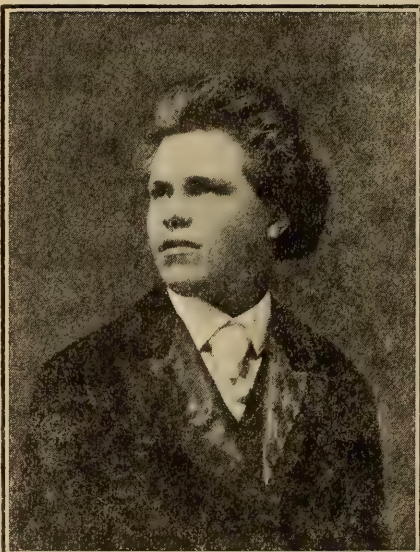
Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

'The statement that "he composed these variations at Tutzing in



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the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

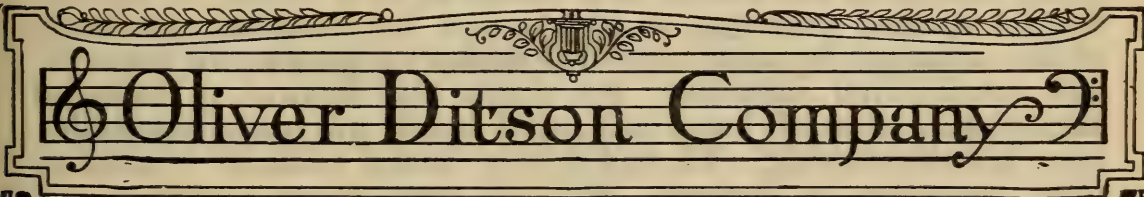
The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."



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is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly

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regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. *B-flat minor, più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

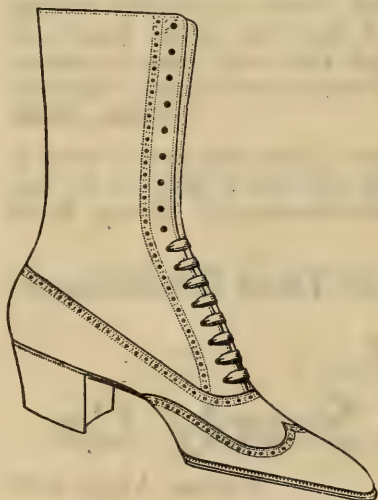
III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.



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VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* (“Johannes Brahms,” Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach’s picture, “The Temptation of Saint Anthony”; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony’s temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert’s “La Tentation de Saint Antoine” and that of the variations in the same year an instance of “telepathic communication between two productive intellects.” But Flaubert had written an earlier version of his extraordinary book years before.

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"DIE NACHT" ("NIGHT"), OP. 10, No. 3 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Die Nacht" is the third of "Acht Gedichte" from "Letzte Blätter" by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).

Original key, D major, Andantino, 3-4.

Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löschst sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Hunecker. (1910.)



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'Neath her veil doth Night enfold
 E'en the streamlet's silv'ry light,
 And from dome and window bright
 Steals the Gold.

Plunder'd now the bushes stand,
 Come thou near, I fear when nearest
 That the Night may snatch thee, dearest,
 From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

"MORGEN," OP. 27, NO. 4 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

Und Morgen wird die Sonne wieder scheinen;
 Und auf dem Wege, den ich gehen werde,
 Wird uns die Glücklichen sie wieder einen
 In mitten dieser sonnenatmenden Erde;
 Und zu dem Strand, dem weiten, wogenblauen,
 Werden wir still und langsam niedersteigen,
 Stumm werden wir uns in die Augen schauen
 Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

"TO-MORROW."

To-morrow's sun will rise in glory beaming,
 And in the pathway that my foot shall wander,
 We'll meet, forget the earth and, lost in dreaming,
 Let heav'n unite a love that earth no more shall sunder;



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And towards that shore, its billows softly flowing,
 Our hands entwined, our footsteps slowly wending!
 Gaze in each other's eyes in love's soft splendor glowing
 Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna.* "Meiner geliebten Pauline, zum 10 September, 1894."

Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

* Pauline de Ahna was born at Ingolstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Herzog and afterward with Strauss, who went to Weimar in 1880 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

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Auf, hebe die funkelnde Schaale empor zu Mund,
 Und trinke beim Freudenmahle dein Herz gesund.
 Und wenn du sie hebst, so winke mir heimlich zu,
 Dann lächle ich und dann trinke ich still wie du.
 Und still gleich' mir betrachte um uns
 Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
 Nein, hebe die blinkende Schaale gefüllt mit Wein,
 Und lass beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
 Dann verlasse der lauten Genossen, fest freudiges Bild,
 Und wandle hinaus in den Garten zum Rosenstrauch,
 Dort will ich dich dann erwarten, nach altem Brauch,
 Und will an die Brust dir sinken, eh' du's gehofft,
 Und deine Küsse trinken, wie ehemals oft
 Und flechten in deine Haare der Rose Pracht.
 O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

THE LOVER'S PLEDGE.

Up, lift now the sparkling gold cup to the lip and drink!
 And leave not a drop in the goblet fill'd full to the brink,
 And, as thou dost pledge me, let thine eyes rest on me,
 Then I will respond to thy smile and gaze all silent on thee.
 Then let thy eyes bright wander around o'er the comrades gay and
 merry.

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Oh, do not despise them, love;
 Nay, lift up the sparkling goblet and join the sway,
 Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
 Rise and turn thine eyes from the drinkers and hasten away!
 And wending thy steps to the garden, where blush the roses fair,
 Come to the sheltering arbor! I'll meet thee there,
 And soft on thy bosom resting, let me adore
 Thy beauty, drink thy kisses as oft before,
 I'll twine around thy fair forehead the roses white.
 Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pul-towa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.



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by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the

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Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then,

* This translation is by William Foster Apthorp.

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next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

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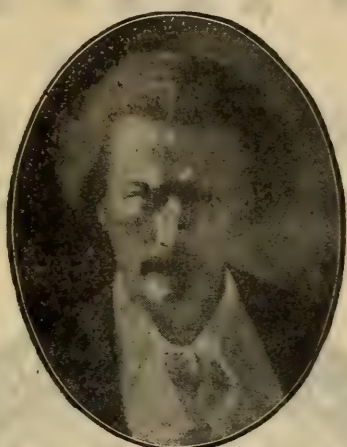
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Allegro ma non troppo. Presto
 3. Fantasia in C major, Op. 17 Schumann
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At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

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Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

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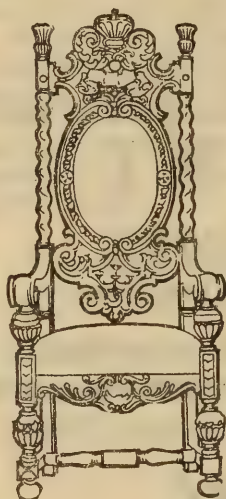
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and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.



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Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



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AT 4.30

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Tschaikowsky Suite No. 1 in D minor, Op. 43

- I. Introduction and Fugue.
- II. Divertimento.
- III. Intermezzo.
- IV. Marche nfiniature.
- V. Scherzo.
- VI. Gavotte.

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- II. Intermezzo: Andantino grazioso.
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SUITE NO. I, IN D MINOR, OP. 43 . . . PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This Suite, composed in 1878-79, was performed for the first time at Moscow, November 11, 1879. Nicholas Rubinstein conducted.

The first performance in the United States was at New York by the Symphony Society, Dr. Leopold Damrosch conductor, January 17, 1880. The Marche Miniature was then omitted. At this concert Saint-Saëns's first violoncello concerto was performed for the first time in this country. Adolphe Fischer was the violoncellist.

The Divertimento and Intermezzo were played in Boston at a Philharmonic Concert, January 7, 1881. Mr. Listemann conducted.

The Suite with the exception of the Marche Miniature was played here at concerts of the Boston Symphony Orchestra, Mr. Gericke conductor, March 17-18, 1899.

I. Introduction and Fugue. The Introduction, Andante sostenuto, D minor, 4-4, opens with a chromatic theme given out and developed by two bassoons, then taken up by the violins. The first violins give out another chromatic subject. This and still another theme are developed. The Fugue, Moderato con anima, D minor, 4-4, begins with the subject given out forte by first oboe and clarinet and second violins. There is "a markedly rhythmic figure in which an ascending 'Scotch snap' is peculiarly prominent." The response is for second clarinet, first bassoon, and violas. There is long and elaborate development. The subject comes in double fortissimo and in augmentation at the orthodox dominant organ point. A free coda brings the end in D major.

II. Divertimento, Allegro moderato, B-flat major, 3-4. This is in

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never judges his own works with justice.”* This Divertimento was added to the Suite in August, 1879.

III. Intermezzo: Andantino semplice, D minor, 2-4. Two contrasting themes are used: one of an Oriental character; the other a flowing cantilena.

IV. Marche Miniature: Moderato con moto, A major, 2-4. The score bears this direction: “To be played (*ad libitum*) after the Andante.”† Yet Tschaikowsky wrote to the publisher Jurgenson from Rome, December 31, 1879: “I do not understand what you say about the ‘Marche Miniature.’ We never cut it out. The March was to be kept, but as it was not suitable as No. 5, it was to be published at the end of the Suite.” The March is of a jocose nature, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin parts.

V. Scherzo: Allegro con moto, B-flat major, 4-4. There is a single theme with subsidiary, with a second theme in E-flat minor for the trio.

VI. Gavotte: Allegro, D major, 4-4.

The Suite is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, Glockenspiel, triangle, and strings.

* * *

* The translations quoted in this article are from Mrs. Newmarch's version of Modeste Tschaikowsky's Life of his brother Peter.

† The tempo of the Intermezzo was originally indicated as Andante instead of Andantino. Changes were made by Tschaikowsky for a second edition of the Suite; the title page of which bore the statement that this edition should not be delivered in Russia.—P. H.

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At Brailoff in August, 1878, where Tschaikowsky was reading with delight Alfred de Musset's plays and thinking of an opera based on "Les Caprices de Marianne," he jotted down the idea of a Scherzo for orchestra. Sojourning at Verbovka he wrote to Mrs. von Meck, September 6: "Afterwards the idea came to me of composing a series of orchestral pieces out of which I could put together a Suite, in the style of Lachner. Arrived at Verbovka, I felt I could not restrain my impulse, and hastened to work out on paper my sketches for this Suite. I worked at it with such delight and enthusiasm that I literally lost count of time. At the present moment three movements are finished, the fourth is sketched out, and the fifth sits waiting in my head. . . . The Suite will consist of five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Intermezzo (Echo du bal), (5) Rondo. While engaged upon this work my thoughts were perpetually with you; every moment I asked myself if such and such passages would please, or such and such melodies touch you? Therefore my new work can only be dedicated to *my best friend*." The score bears no dedication.

On November 25 he wrote from Kamenka to Modeste, his brother: "Inspiration has come to me, so the sketch of the Suite is almost finished. But I am anxious because I left the manuscript of the first three movements in Petersburg and it may get lost. I wrote the last



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two movements here. This short—and if I am not mistaken—excellent Suite is in five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Marche Miniature, (5) Giant's Dance."

Tschaikowsky wrote to his publisher Jurgenson in April, 1879: "Every one is crazy over the Andante, and when I played it with my brother as a pianoforte duet, one girl fainted away (this is a fact!). To make the fair sex faint is the highest triumph to which any composer can attain."

When the Suite was first performed at Moscow it met with decided success. "The short number which Tschaikowsky once thought of cutting out of the work was encored." But Tschaikowsky at Rome in December, 1879, was disturbed because Nicholas Rubinstein had said that the Suite was so difficult as to be impossible. "Either Rubinstein is mistaken, or I must give up composing; one or the other. Why, it is my chief anxiety to write more easily and simply as time goes on, and the more I try—the worse I succeed! I asked Tanéïeff to write and tell me what actually constituted these terrible difficulties. I feel a little hurt that none of my friends telegraphed to me after the performance. I am forgotten. The one interest which binds me to life is centred in my compositions. Every first performance marks an epoch for me. Can no one realize that it would have been a joy to receive a few words of appreciation, by which I should have known that my new work had been performed and had given pleasure to my friends?"

Tanéïeff wrote to Tschaikowsky, saying that Nicholas Rubinstein had pointed out the difficulties; they were chiefly in the wind-instru-

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ment parts—especially in those of the wood-wind: there were too few pauses; in the “Andante” the passages leading to the second were extremely difficult; the compass of all the wood-wind instruments was too extended; there were difficult rhythms, and a superfluity of chromatic harmonies. When Rubinstein asked the first oboist why he did not play certain notes as they were written, he replied that he could, but it would be bad for his lips, because the notes lay too high. “The French oboe players,” he continued, “could bring out these high notes better, because they had different and finer mouthpieces; but with these mouthpieces the middle and lower notes suffered.” Tanéïeff wrote at length and gave illustrations in notation.

Tschaikowsky was not at all satisfied with the explanation of N. Rubinstein. “From all he says, I can plainly see that he was out of temper and visited it upon the Suite.” Tschaikowsky pooh-poohed the difficulties. “Difficulty is a relative matter; for a beginner it [a certain passage for flute] would not only be difficult, but impossible, but for an averagely good orchestral player it is not hard. I do not lay myself out to write easy things; I know my instrumentation is almost always rather difficult. But you must admit that compared with ‘Francesca’ or the Fourth Symphony, the Suite is child’s play. . . . For ten years I have taught instrumentation at the Conservatoire (not remarkably well, perhaps, but without compromising myself), and two years later remarks are made to me which could only be addressed to a very backward pupil! One of two things: either I never understood anything about the orchestra, or this criticism of my Suite is on a par with N. R.’s remarks upon my Pianoforte Concerto in 1875: that



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it was impracticable. What was impossible in 1875 was proved quite possible in 1878.

"I explain the whole matter thus: the oboist Herr Z. was in a bad temper—which not infrequently happens with him—and this infected Rubinstein. I like the idea that the high notes are ruination to Herr Z.'s lips!!! It is a thousand pities these precious lips, from which Frau Z. has stolen so many kisses, should be spoilt for ever by the E in alt. But this will not hinder me from injuring these sacred lips by writing high notes—notes moreover that every oboist can easily play, even without a French mouthpiece!"

The Suite was performed at Petrograd, March 25, 1880, by the orchestra of the Russian Opera under Napravnik. The Suite had great success, especially the Marche Miniature. Turgenieff was one of the hearers.

In the index of works in Mrs. Newmarch's translation of "Life and Letters of Peter Ilich Tschaikowsky" by Modeste Tschaikowsky, there are references to the First Suite as performed under Tschaikowsky's direction in Carnegie Hall, New York, in May, 1891. In his diary April 27, 1891, he noted: "I could only rehearse the first and third movements of the First Suite. The orchestra is excellent." May 6: "After the Suite the musicians called out something which sounded like 'Hoch!'" May 7: "The concert begins at two o'clock, with the Suite. This curious fright I suffer from is very strange. How many times have I already conducted the Suite, and it goes splendidly. Why this anxiety? I suffer horribly, and it gets worse and worse. I never remember feeling so anxious before. Perhaps it is because over here they pay so much attention to my outward appearance, and consequently my shyness is more noticeable." May 8: "The Third Suite is praised to the skies, and, what is more, my conducting also. Am I really such a good conductor, or do the Americans exaggerate?"

Was this First Suite played at Carnegie Hall under the composer's direction? Contemporary journals reviewing the music festival at the inauguration of Carnegie Hall do not mention it. According to

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them these works of Tschaikowsky were performed: May 5, 1891, Marche Solennelle; May 7, Suite No. 3; May 8, "Pater Noster and Legend"; May 9, Concerto in B-flat minor No. 1 (Miss Adele aus der Ohe, pianist), and song, "So Schmerzlich," sung by Mrs. Carl Alves.

* * *

The last movement of the Suite is a gavotte. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).



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This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck * and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.


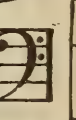
There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule the gavotte is in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899), and Georg Schumann's "In Carnival Time"—second movement (produced in 1899).

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

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Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment,

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"Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

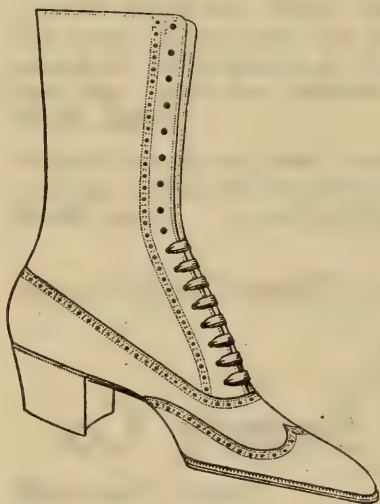
The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.



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The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmied pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the

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relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins *andante espressivo* in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to *allegro*. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, *allegro molto*, A minor, 2-4, there are some new developments on a figure from the first theme.

II. *Intermezzo: Andante grazioso*, F major, 2-4. The movement is in simple *romanza* form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. *Allegro vivace*, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme.



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The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past



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her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work: We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra

*This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

The English were slow in accepting Schumann's music. His symphony in B-flat major was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British

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Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, this Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience,



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and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner, be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though

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we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

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music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs

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a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

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be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing

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he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The

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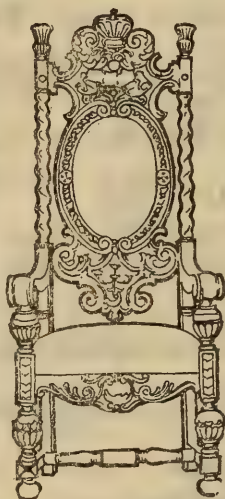
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first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).



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- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his

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own ambition; he will put himself higher than all others and turn out a tyrant!"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no

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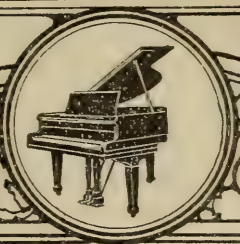
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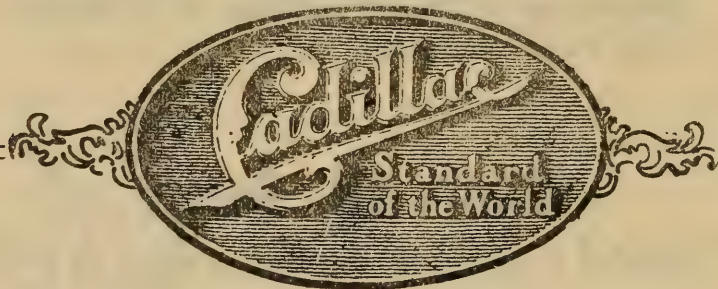
love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe,

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accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody



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which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

OVERTURE TO THE OPERA, "THE SOLD BRIDE" . FREDERICK SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

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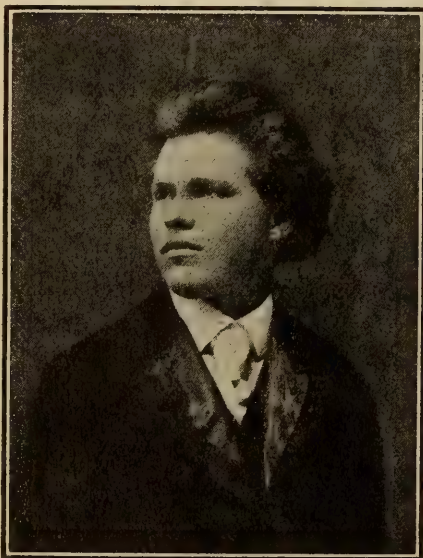
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The overture begins *vivacissimo*, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to *pianissimo*. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

* * *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establish-



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ment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The Libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

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Bride" at Prague, May 5, 1882, Smetana said, "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

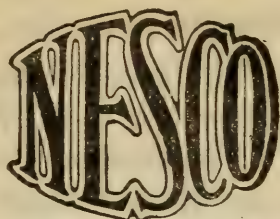
When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

* Also known as the "sedalk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

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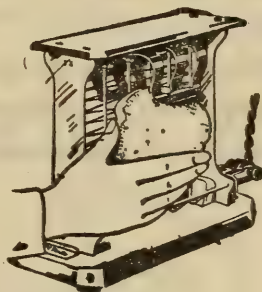
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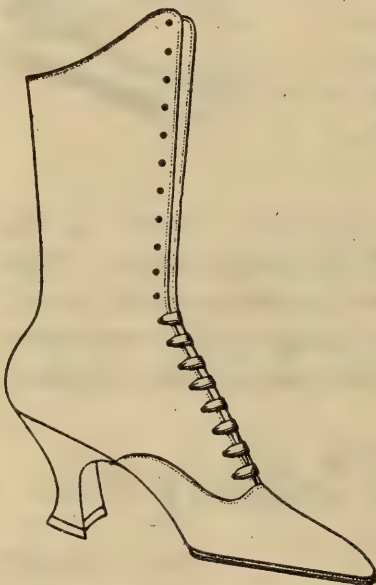
PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be



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excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again,

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after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."



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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LÉNAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-



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drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
 Von vielfach reizend schönen Weiblichkeiten
 Möcht' ich durchziehn im Sturme des Genusses,
 Am Mund der Letzten sterben eines Kusses.
 O Freund, durch alle Räume möcht' ich fliegen,
 Wo eine Schönheit blüht, hinknien vor Jede,
 Und, wär's auch nur für Augenblicke, siegen.

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstátad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiß sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

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These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and



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find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

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L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aureville's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.



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themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the “Zerlinchen” of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of “Disgust” (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—“Disgust” and again “Longing”—is built on the significant themes, until at the conclusion (fortissimo) the theme “Longing” is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and ’cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the ’cellos play (*senza espressione*) the theme of “Longing.” Soon enters a “molto vivace,” and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is “Anna.”

This musical episode is supposed to interpret the hero’s monologue. Dr. Reimann thinks it would be better to entitle it “Princess Isabella and Don Juan,” a scene that in Lenau’s poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deploras

*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—



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"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* * *

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This comedy was translated into Italian by Onoforio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not

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possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissoluto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

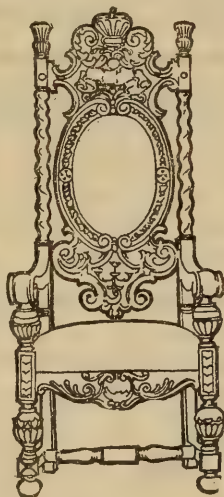
"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantasie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomizsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).



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Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).



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Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

Programme of the

FIFTH MATINEE

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



TUESDAY AFTERNOON, MARCH 13

AT 4.30

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Mozart Symphony in C major, with Fugue-Finale, "Jupiter" (K. 551)

- I. Allegro vivace.
- II. Andante cantabile.
- III. Menuetto: Allegretto; Trio.
- IV. Finale: Allegro molto.

Beethoven Four Songs with Orchestra

- (a) Wonne der Wehmut, Op. 83, No. 1
- (b) Die Trommel gerühret
- (c) Freudvoll und leidvoll, } from the music to Goethe's "Egmont,"
- Op. 84
- (d) Die Ehre Gottes in der Natur, Op. 48, No. 4

Borodin Orchestral sketch: On the Steppes of Middle Asia

Hugo Wolf Three Songs with Orchestra

- (a) Der Freund. (The Friend)
- (b) Verborgenheit. (Retirement)
- (c) Er ist's. ('Tis Spring)

Goldmark Overture, "Im Frühling" (In Springtime), Op. 36

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SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The

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composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen

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to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive

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he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed,



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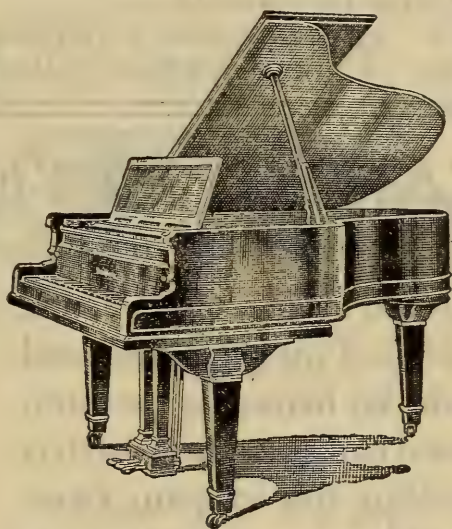
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and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played

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were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of



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fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* * *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter,

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almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish 'tutti cadences' to the 'separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."



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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The accompaniment of the first and the third of these songs was orchestrated by Arthur Nikisch.

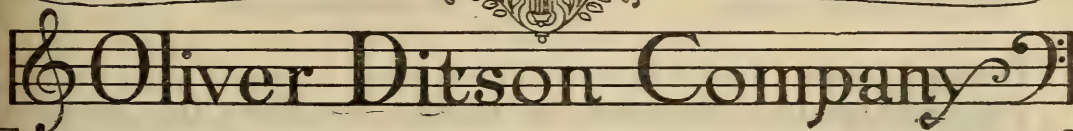
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Trocknet nicht, trocknet nicht,
Thränen der ewigen Liebe!
Ach, nur dem halb getrockneten Auge
Wie öde, wie todt die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Thränen unglücklicher Liebe!

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O wherefore shouldst thou try
The tears of love to dry?
Nay, let them flow!
For didst thou only know
How barren and how dead
Seems everything below,
To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

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This poem of Goethe's was published in 1787. The date of composition in unknown.

Beethoven composed the music in 1810. It is the first of three songs for voice and pianoforte, poems by Goethe. The songs, dedicated to the Princess von Kinsky, were published in October, 1811.

E major, Andante espressivo, 2-4.

* * *

LIED. No. 1.

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein,
Und Hosen und Hut.
Ich folgt' ihm zum Thor 'naus
Mit muthigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen dadrein;
Welch Glück sonder gleichen,
Ein Mannsbild zu sein.

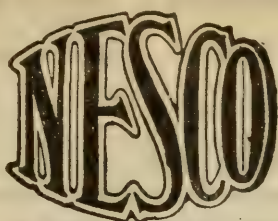
The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!
Oh had I a helmet,
A doublet and hose!
I'd follow him boldly
Wherever he led,
And gayly march onward
With soldier-like tread;
The enemies waver,
Among them we fire;
What joy could one only
To manhood aspire!

Vivace, F major, 2-4.

The accompaniment is scored for piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

* * *

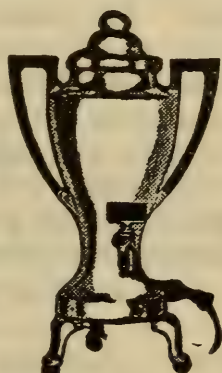
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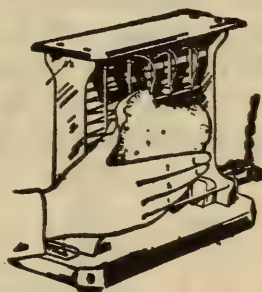
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Freudvoll und leidvoll, gedankenvoll sein;
Langen und bangen in schwebender
Pein;
Himmelhoch jauchzend, zum Tode be-
trübt;
Glücklich allein ist die Seele, die liebt.

Joyful and woful and wistful in fine,
Hopeful and fearful forever to pine,
Wildly exultant, despairingly prone,
Blest is the heart of a lover alone.

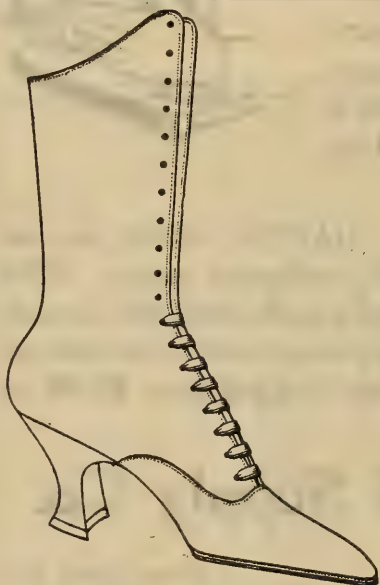
Andante con moto, A major, 2-4.

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Clärchen's songs, "Freudvoll und leidvoll" and "Die Trommel gerühret," were first sung by Antonie Adamberger, who took the part of Clärchen when Beethoven's music to Goethe's "Egmont" was performed for the first time with the tragedy at the Hoffburg Theatre, Vienna, May 24, 1810.

When Hartl took the management of the two Vienna Court Theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music. He chose the former's "Egmont," the latter's "Tell." Beethoven and Gyrowetz were asked to write the music. Beethoven was anxious to compose the music for "Tell," but, as Czerny tells the story, there were intrigues, and as "Egmont" was thought to be less suggestive to a composer the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's music for "Egmont."

In 1809 Beethoven wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,'



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to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

* * *

DIE EHRE GOTTES IN DER NATUR.

Die Himmel rühmen des Ewigen Ehre,
Ihr Schall pflanzt seinem Namen fort.
Ihn rühmt der Erdkreis, ihn preisen die Meere;
Vernimm, O Mensch, ihr göttlich Wort!
Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn' aus ihrem Zelt?
Sie kömmt und leuchtet und lacht uns von ferne,
Und läuft den Weg, gleich als ein Held.

The heavens praise the Eternal Glory; their sound proclaims His name. The terrestrial globe extolls him, the seas exalt him. Harken, O man, to His divine word! Who bears the countless stars of heaven? Who leads the sun from its tabernacle? He comes forth, gives light, and smiles on us from afar, and goes his heroic way.

Majestätisch und Erhaben (In a majestic and lofty manner), C major, 2-2.

This is the fifth of six songs for a voice and pianoforte, poems by Christian Fürchtegott Gellert (1715-69). The songs were published towards the end of 1803 and dedicated to Count Browne, "Brigadier-General in the Russian Service."

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ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

"In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

*
* *

The Sketch was composed while Borodin was hard at work on his



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opera "Prince Igor" and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance



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in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Bada. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

* * *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

THREE SONGS: "DER FREUND," "VERBORGENHEIT," AND "ER IST'S."
HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

I. DER FREUND.

This song was composed by Wolf at Unterach, September 26, 1888. The text is by Joseph Freiherr von Eichendorff (1788-1857).

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Vor süßen Träumen blind.

Doch wen die Stürme fassen.
Zu wildem Tanz und Fest,
Wen hoch auf dunklen Strassen
Die falsche Welt verlässt,

Der lernt sich wacker rühren,
Durch Nacht und Klippen hin,
Lernt der das Steuer führen
Mit sicherm, ernstem Sinn.

Der ist von echtem Kerne,
Erprobt zu Lust und Pein,
Der glaubt an Gott und Sterne,
Der soll mein Schiffmann sein.

THE FRIEND.

Who on life's sea would slumber,
As rocked in an infant's cot,
Knows not of griefs that cumber
The dreams of mortal lot.

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But who 'mid tempests raging
Has fought with all his might
An honest warfare waging
'Gainst sin and worldly spite,

Death's image never fearing,
With strong right arm and hand,
With God his vessel steering,
He'll guide her safe to land.

He cares not what betide him,
On shore or storm-racked sea,
He'll trust the stars to guide him,
He shall my helmsman be!

At Unterach on the Altersee in the Salzkammergut as a guest in Eckstein's villa Wolf composed ten songs in nine days. It is said that during the composition of all the songs of 1888 he sought the opinion of his Viennese friends Josef Schalk, Ferdinand Löwe, and Richard Hirsch, "not of course as a guide or a corrective—for no man ever saw his own work so objectively as Wolf when once it was set down on paper—but for the pleasure it gave him to know himself thoroughly understood by men of discrimination."

II. VERBORGENHEIT.

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränensehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.



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RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song-writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

III. ER IST'S ("TIS SPRING").

The poem is by Eduard Mörike (1804-75):—

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab' ich vernommen.

Springtime flaunts his banner blue,
Borne on high by ev'ry zephyr;
Sweet the perfumes, welcome ever
Through the land that float anew.
Now the violets dream;
Soon they will be waking;
Hark! a harp-tone near!
Springtime, thou art here,
Thou this joy art making.

(English translation by Frederic Field
Bullard, Oliver Ditson Company's Edition.)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner



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was put at his disposal. He wrote the first of this set of Mörike's songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost dismissed from his mind the crude external world in which he had so long struggled for a place." *

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."

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(b) "Die Trommel gerühret" } from the music to Goethe's "Egmont,"

(c) "Freudvoll und leidvoll," }
Op. 84

(d) "Die Ehre Gottes in der Natur," Op. 48, No. 4

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SMETANA

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STRAUSS

Tone Poem, "Don Juan"

IV. February 13

Three Songs with Orchestra:

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(b) "Morgen"

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SUSAN MILLAR II. November 28

Suite No. 1 in D minor, Op. 43

III. January 2

WEBER

Overture to "Euryanthe"

III. January 2

WOLF

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(a) "Der Freund"

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(c) "Er ist's"

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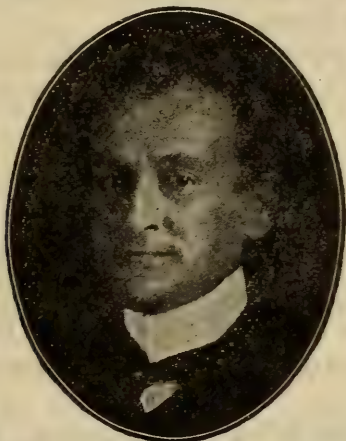
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The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv., p. 103).

In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein. This society did much to make the songs known to the public, as did Ferdinand Jäger, the tenor. The songs began to be heard in Berlin,—Mme. Hertzog sang them,—and in January, 1893, Miss Elisabeth Leisinger sang three of them—one was "Er ist's"—with great success at a Gewandhaus concert in Leipsic.

"Er ist's" was sung in Boston with orchestra at concerts of the Boston Symphony Orchestra by Miss Tilly Koenen, January 1, 1910; by Miss Gerhardt, February 17, 1912.

And of this song Mr. Newman wrote: "The piano part is a fine example of Wolf's logical working out of an emotion. It is mainly one big crescendo of feeling. Examine it from 'Veilchen träumen schon,' and you will see that it is always ascending, until it culminates in the crashing tonic chords that enter just as the voice finishes. There is a curious and very effective 'disappointment of expectation' at 'Streifen ahnungsvoll das Land' where the harmonies modulate away from the key our ear has been led to anticipate."

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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned

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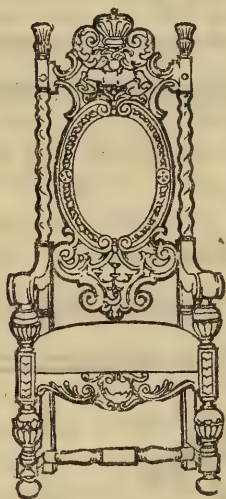
amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

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And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.



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people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

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Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55
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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

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The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian

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stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn

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enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-

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calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary

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man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or

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triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "*Eroica*" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation. An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, *Vivo*, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a *ritornello*. Mr. Schelling remembered the music in Spanish *cafés-chantants*, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a *ritornello* for the instruments, all would repeat the song. Mr. Schelling's *ritornello* is in 7-8 time. A repetition of the Rondo jig brings the end.

The concerto was performed for the first time at a concert of the Boston Symphony Orchestra in Providence, R.I., on October 17, 1916 (Mr. Kreisler, violinist). It was played by the same violinist and orchestra in Cambridge, Mass., October 19, 1916.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency

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and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

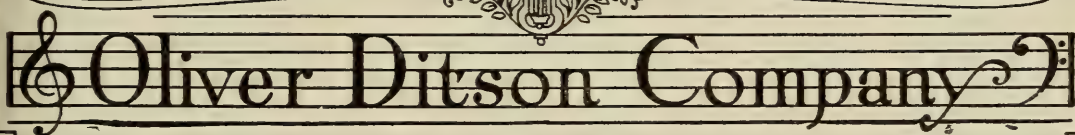
The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte (Boston, 1915), Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

ENTR'ACTE.

INDIVIDUALITY IN COMPOSITION.

("N. C. Gatty" in the *Pall Mall Gazette*, December 3, 1912.)

Not the least important way a composer makes a mark upon the art of musical expression is by the invention of a new style, an individual utterance. This indeed would appear to become more and more necessary with latter-day progress. Although in the past centuries the styles of such writers as, say, Scarlatti, Purcell, Bach, and Mozart, are recognizable to a very large extent they are not nearly so differentiated as those of moderns like Tchaikovsky, Debussy, Wagner, and

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Brahms. The influence of national characteristics is possibly beginning to tell now more than could have been the case formerly when the development of the art was in more narrowly prescribed limits.

It is doubtful, however, whether one can draw a hard-and-fast line and say that this or that composer with a strongly marked individuality owes his world-wide influence definitely to the presence of characteristics which can be called national. Often, indeed, they seem to be the outcome of the sum of various other influences, for, after all, art cannot be confined within geographical boundaries. Sometimes nationalism seems to be the smallest part of the affair, and of the least significance, and that those composers the most decidedly imbued therewith are likely in the long run to have but a comparatively temporary effect upon musical history. This is where the evidences of the geographical origin of the music are largely external in the sense that color is when compared with the underlying drawing.

But given a definite musical style, it is interesting to note how far composers have been able to preserve it and yet obtain very great diversity. Wagner, perhaps, is the most remarkable instance of this—that is, of the composers of recent date. No one has had a more peculiarly individual way of expressing himself, and yet one has only to think of “Tristan und Isolde” and “Die Meistersinger” to see how extraordinarily different that expression could be, without, at the same time, losing for a moment its evidence of authorship. Working as he did in the domain of opera, the necessity for characterization, of course, helped, but then, on the other hand, he invented his own characters, and created an entirely fresh atmosphere for each work taken in hand.

It would be unreasonable to expect a composer never to repeat himself, especially one very prolific, and there are, it is true, a few instances in the Wagner operas where such repetition can be detected. On the whole, however, it is pretty fair to say that his work compares more favorably in this respect than that of any other composer. Repetitions or likenesses in phraseology of the kind are purely in detail; the vast difference in the operas as regards atmosphere and mood remains as quite one of their most remarkable features. There is another operatic composer of whom, at any rate in respect of his three last works, much

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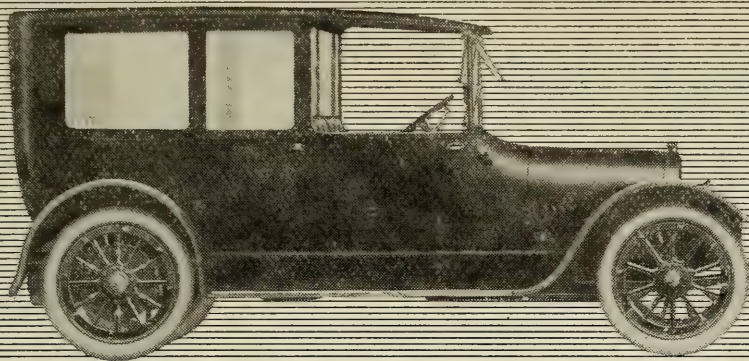
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the same could be said. Verdi's "Aïda," "Otello," and "Falstaff" are very finely differentiated in style and yet remain characteristic of the author.

Taken away from the stage setting, would Puccini's music stand such a test so well? Or that of Strauss? One sometimes wonders whether Debussy was not unfortunate in the musical phraseology he invented, or carried out to the point of flexible effectiveness. It depends, as every one is aware, largely upon the peculiarities of harmony which occur by the use of the tonal scale. This scale only allows of one triad, a major third, superimposed on the same interval. The limitations of this must necessarily, it would seem, make for very great difficulty in diversity of style. As yet, composers have not succeeded in making constant use of the chord of the sharpened fifth without at once reminding the hearer of Debussy. The French composer, indeed, certainly has not escaped reminding one of himself.

One undoubtedly must expect two things from a composer, individuality and the power of expressing that quality in diverse moods. It might be expected that as the art progresses individuality must become more and more difficult. History shows, however, that this is far from being the case. Fresh fields are always being discovered, and fresh combinations of old effects, and similarly there should be no reason why any increase in peculiarity of personal expression should preclude its exploitation in various ways. It is not, however, often given to the inventor of devices or experimenter in the undiscovered possibilities in technique the power at the same time of saving world-moving things. Tchaikovsky did notable work with the orchestra, and occasionally in the domain of harmony and rhythm. His future fame, however, will without doubt depend upon the extent of the emotional force behind his ideas.

In truth, while idiosyncrasies of expression form a quality inseparable from the work of a great man, their value is immediate and more or less temporary, rather than permanent. As the years go by, it will be found that Wagnerism, for instance, will become the less noticeable as the sheer value of the musical ideas, if anything, grows. This is, obviously, because the new idiom has become absorbed and part of the current phraseology of the day.

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NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(London *Daily Telegraph*, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guise to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done "everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly



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to be improved upon." He allows himself the license of a pianoforte to set his accompaniments, but there his "creative" work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: "Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does "found" mean?) a really English school unless you go to the fountain from which have bubbled all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . ." And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There cannot possibly be any "real" English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist, and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging "The Londonderry Air" you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind's eye, and the smell of the peat fire in your nostrils. It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it's a bit bleak in winter, and there's only one decent hotel within many miles of rough roads, but you'd be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it's inconvenient and too expensive to go so far afield you can always buy these tunes—they can be had from several sincere publishers, and they are usually well edited. So you are safe.

And "idiom"—what is it? Is it that "indefinable something"—the ultimate *cliché* of the distracted critic—or is it really and truly

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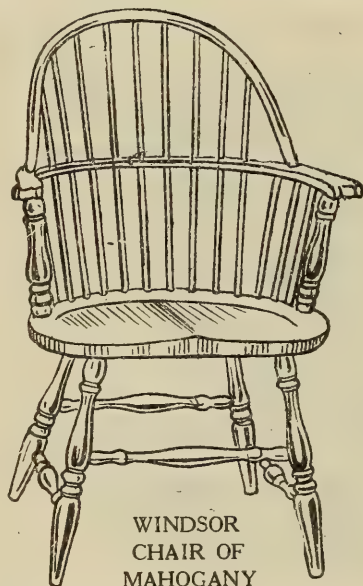
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definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett's patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be “arranged”; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin’ chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the “idiom” will be—the idiom of “Lord Rendal,” or “The Flowers of the Forest,” or “The Londonderry Air”? No. If it is a work of genius it will be the composer's own; it will owe nothing to “Lord Rendal” or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.



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"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it

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might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the

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fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, 'Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bas-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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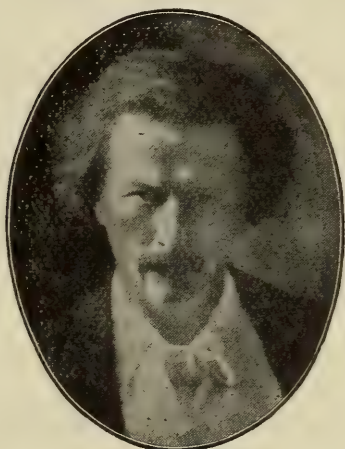
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soon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D

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clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory

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and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler, Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Busard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900). A ballet, arranged by Nijinsky with Strauss's music, is announced for performance by the Ballet Russe in New York, October 16, 1916.

*
* *

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland,

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and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he

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always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general; Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *wylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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PROGRAMME

Rimsky-Korsakoff Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of The Kalandar-Prince.
- III. The Young Prince and The Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Sur-
mounted by a Bronze Warrior. Conclusion.

Tschaikowsky Air des Adieux from "Jeanne d'Arc"

Beethoven Overture: Grand Fugue (now free, now strict),
B-flat major, Op. 133
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a. "Die Nacht" ("Night"), Op. 10, No. 3
b. "Morgen," Op. 27, No. 4
c. "Secret Invitation," Op. 27, No. 3

Liszt "Mazeppa": Symphonic Poem No. 6, for Full Orchestra
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"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on March 2, 1912, when Mr. Fiedler conducted.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand

* This date is given in the catalogue of Belaïeff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury

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* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, 'Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

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II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the grace-

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ful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1470), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself

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Or, sailing to the Isles
 Of Khaledan, I spied one evenfall
 A black blotch in the sunset; and it grew
 Swiftly . . . and grew. Tearing their beards,
 The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad,
 Wrenched the long tiller out of the steersman's hand,
 And turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we

have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

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PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Oui, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir et ne nous verrai plus.
Jeanne vous fuit et pour jamais, oui, pour jamais.
O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.

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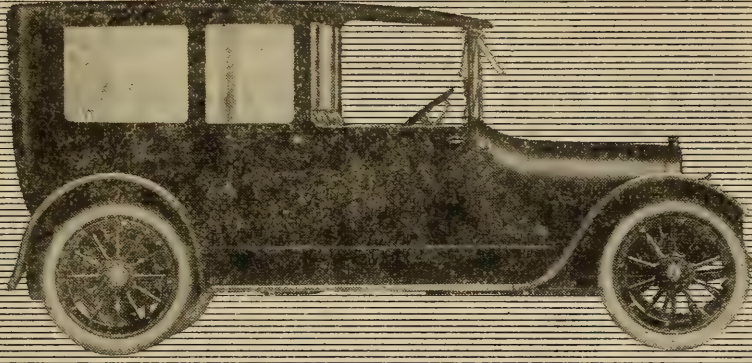
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Seigneur, vous voyez au fond de mon âme.
Mon cœur se brise, mon âme souffre.
Adieu, forêts, etc.

JOAN.

RÉCITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.

AIR.

Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

OVERTURE: GRAND FUGUE (NOW FREE, NOW STRICT), B-FLAT MAJOR,
OP. 133 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This fugue was originally the finale of the string quartet in B-flat major, Op. 130, composed by Beethoven at Vienna in 1825. This quartet was played for the first time by the Schuppanzigh-Linke Quartet in Vienna, March 21, 1826. The Presto and Alla danza tedesca were encored; the Cavatina made little impression; the Fugue finale was condemned. According to the story of Anton Schindler, the publisher Artaria persuaded Beethoven to write another finale, the one that now ends the quartet in B-flat major. The new finale was composed

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at the house of Beethoven's brother Johann at Gneixendorf, a village about fifty miles west of Vienna. It was Beethoven's last completed composition, and he dated it "Nov. 1826." Neither the quartet nor the fugue was published until after Beethoven's death. The quartet, with the new finale, was published May 7, 1827; the fugue was published three days later. The quartet is dedicated to Prince Nicolaus von Galitzin; the fugue is dedicated to the Cardinal Archduke Rudolph.

Schindler said that Anton Halm arranged the fugue for the pianoforte (four hands). (The arrangement has the opus number 134.) This statement was contradicted by Halm himself. He played the pianoforte part of Beethoven's Trio in B-flat major, Op. 97, at a concert given by Schuppanzigh, March 21, 1826. "Soon afterwards," said Halm, "Beethoven asked me to arrange for the pianoforte and for four hands a fugue which was composed for the last movement of the quartet in B-flat major, played once, and afterward cut out. He looked it over, and said, 'You have divided this voice too much between the first and the second.' Beethoven therefore arranged the fugue himself and so it was published."

Eduard Hanslick made the surprising statement that the last concert of the Hellmesberg Quartet, in 1858, was in a certain way epoch-making, because this fugue was then played in Vienna for the first time: "Durch die Vorführung der hier noch nie gehörten Fugue . . . Op. 133 von Beethoven" ("Aus dem Concertsaal," p. 167, Vienna, 1870).

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Surely, Hanslick must have known of the performance, in 1826, when all agreed that the fugue, as a finale, was too long, and many condemned it for other reasons.

The title of this fugue, when published, was as follows: "Overtura: Grande Fugue, tantôt libre, tantôt recherchée, B dur, Op. 130."

The "overtura" is a short allegro in G, 6-8, with a "meno mosso e moderato" of a few measures, with a hint at the motive which is used later in the extended episode also marked *meno mosso e moderato*. The fugue begins Allegro, B-flat major, 4-4, with the subject given to the first violin. Vincent d'Indy describes this fugue as extraordinarily interesting. He wonders why it is not played in its proper place, that is, at the end of the quartet. "It is a conflict between two subjects: one gently melancholy and of close kin to the *thème-clef* of the fifteenth quartet; the other charged with the most exuberant gaiety." The fugue was played at one of Theodore Thomas's Symphony Concerts in New York by all the strings, April 3, 1888. It was played by the Chicago orchestra at Chicago, December 16, 17, 1904. Bülow played it with all the strings in at least one of his orchestral concerts. The fugue was played in Boston at a Kneisel Concert (Messrs. Kneisel, Theodorowicz, Svecenski, Schroeder) in Chickering Hall, January 15, 1907.

"DIE NACHT" ("NIGHT"), OP. 10, NO. 3 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Die Nacht" is the third of "Acht Gedichte" from "Letzte Blätter" by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).



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Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löschst sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

'Neath her veil doth Night enfold
E'en the streamlet's silv'ry light,
And from dome and window bright
Steals the Gold.

Plunder'd now the bushes stand,
Come thou near, I fear when nearest
That the Night may snatch thee, dearest,
From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Huneker. (1910)

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"MORGEN," OP. 27, NO. 4 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with piano-forte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

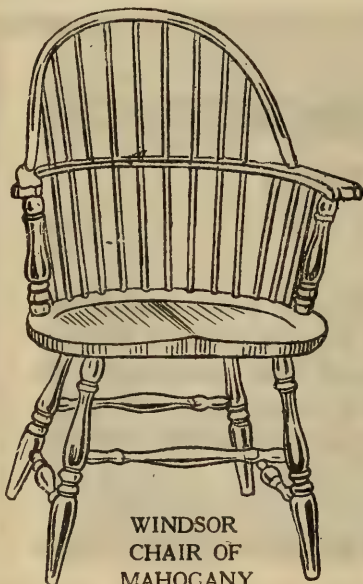
Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

"TO-MORROW."

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.



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"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna:* "Meiner geliebten Pauline, zum 10 September, 1894."

Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

Auf, hebe die funkelnde Schaale empor zu Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du.
Und still gleich' mir betrachte um uns
Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
Nein, hebe die blinkende Schaale gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen, fest freudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten, nach altem Brauch,
Und will an die Brust dir sinken, eh' du's gehofft,
Und deine Küsse trinken, wie ehemals oft
Und flechten in deine Haare der Rose Pracht.
O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

* Pauline de Ahna was born at Ingelstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Heizog and afterward with Strauss, who went to Weimar in 1880 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelic, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

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Up, lift now the sparkling gold cup to the lip and drink!
And leave not a drop in the goblet fill'd full to the brink,
And, as thou dost pledge me, let thine eyes rest on me,
Then I will respond to thy smile and gaze all silent on thee.
Then let thy eyes bright wander around o'er the comrades gay and
merry.

Oh, do not despise them, love;
Nay, lift up the sparkling goblet and join the sway,
Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
Rise and turn thine eyes from the drinkers and hasten away!
And wending thy steps to the garden, where blush the roses fair,
Come to the sheltering arbor! I'll meet thee there,
And soft on thy bosom resting, let me adore
Thy beauty, drink thy kisses as oft before,
I'll twine around thy fair forehead the roses white.
Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER
VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886,
at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John



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Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pul-towa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

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The score was published in April, 1856, and the orchestral parts in March, 1865.

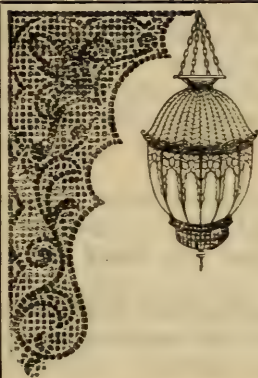
The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

The literal English prose of Hugo's poem is as follows:—*

* This translation is by William Foster Apthorp.



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I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round

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him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou break-est with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

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There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

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Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's

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treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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PROGRAMME

Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

Debussy . . . "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé]")

Rachmaninoff . . . Second Concerto for Pianoforte with Orchestra, Op. 18

- I. Moderato.
- II. Adagio sostenuto.
- III. Allegro scherzando.

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter

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The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony

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as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

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The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The

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(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which

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is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the

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'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands



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that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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(Born in the Government of Novgorod, April 1, 1873; now living.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of

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the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief

*Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenat to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Petrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at Petrograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

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theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets,



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meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant Coda.

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

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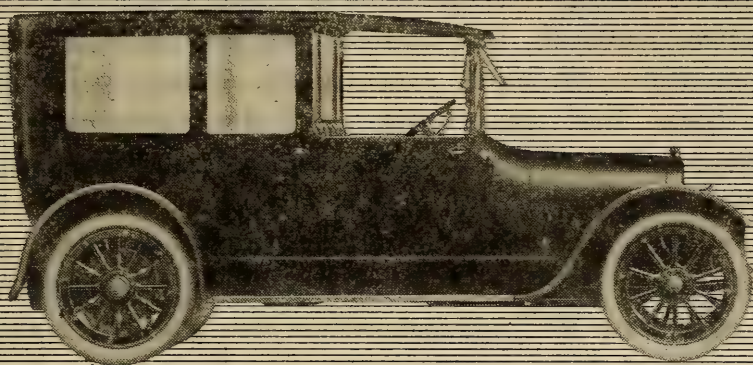
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Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind; the two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Fugendsamen Euryanthe von Savoyen" ("The Story of the innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theatre An der Wien Vienna, December 20, 1823, and performed only twice.

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The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not

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worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic.” Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: “That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect.”

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: “Ich bau' auf Gott und meine Euryanth'” (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, “O Seligkeit, dich fass' ich



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kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman



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was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's Life of Shakespeare in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,'

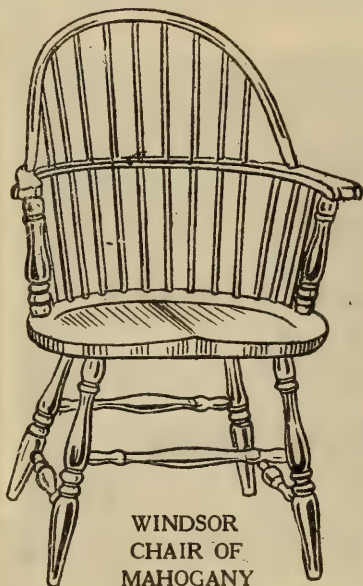
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which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close

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rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an



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eavesdropper.” There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such “sensational effects” in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber’s “Beherrscher der Geister,” also known as overture “zu Rübezahl” (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the “pantomimic prologue” see F. W. Jähns’s “Carl Maria von Weber,” pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.



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* * *

Weber conducted a few performances in Vienna with success. After the first he made cuts. After he left the city the public took less and less interest in the opera. Conradin Kreutzer endeavored to save the work by making the story more coherent and by condensing it. After twenty performances the opera was withdrawn.

First performances of the opera in other cities: Dresden, March 31, 1824, with Schroeder-Devrient as the heroine. Leipsic, May, 1824. Berlin, December 23, 1825, with Mmes. Seidler and Schulz and Messrs. Bader and Blume. Paris, at the Opéra, in a singular version, with interpolations from "Oberon," April 6, 1831, Mmes. Damoreau and Dabadie and Messrs. Nourrit and Dabadie. Mme. Schroeder-Devrient and a German chorus sang it the same year. Another version by Saint-Georges and Leuven, Théâtre-Lyrique, September 1, 1857 (Mmes. Rey and Borghèse; Michot and Balanque; Eglantine was transformed into a gypsy zarah; Adolar and Lysiart became Odoard and Reynold. Recitatives were struck out, and dialogue substituted. Berlioz's arrangement of the "Invitation to the Dance" and the Gypsy March from "Preciosa" were introduced. London, June 29, 1833. New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl conducted. On December 1, 1884, the Liederkranz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. I quote from a letter of the Berlin correspondent of *Musical America*. This letter was dated March 11.

"The Seven Ravens"* is the title of the work that Dr. Moser has

* Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

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designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view.

"To my mind Moser has made a great mistake in choosing a fairy tale as the subject of a libretto for music that is largely dramatic. Could anything but a hybrid product result from such a mixture? Moser has taken the familiar tale of the seven ravens and their spinning sister as a fundamental idea, and, in addition, has constructed two more or less illogical figures in the characters of the Chancellor and his intriguing wife, who might be considered counterparts of Telramund and Ortrud, were they not so very much less believable. The good fairy who appears to the spinning maiden, while theatrically strikingly effective, especially when her advent is so cleverly planned as at the Royal Opera, emphasizes the element of incongruity when she and the maiden sing a duet of lyrical import to music rather intensely dramatic.

"'The Seven Ravens' contains some rather clever diction and evinces considerable knowledge of stage technique, but its author manifests

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little understanding of the significance of Weber's music. Moreover, he indulges now and then in doggerel which is far from enhancing the value of his work. On the whole, I think we must rest content with Weber's exquisite score as such and, if the original libretto can no longer be endured, depend upon concert performances for enjoyment of the music."

The chief singers at this performance were Mmes. Hafgren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft."*

* *

A life of von Weber by Georges Servières, a volume in the series "Les Musiciens Célèbres," was published at Paris in 1907 by Librairie Renouard, Henri Laurens, Éditeur. Servières, after speaking of Mme. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

*It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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Servières says of the overture: "It is perhaps the most perfect of Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings

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back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

See the essay "Carl-Maria von Weber" in "Musique d'autrefois et d'aujourd'hui," by Jean Marnold (Paris, s.d.). "The *melos* of Weber is already the art of Wagner, not only in potentiality but in action, and 'Euryanthe' (1823) is nearer than even 'The Flying Dutchman' (1842) to 'Lohengrin' (1847). Here, a quarter of a century in advance, is the same harmonic and modulatory syntax, the same sonorous speech, and, here and, there, the same words making the same phrases in the homonymous brilliance of the like luminous sonorities." See also the essay "François Schubert" in the same volume.

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Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

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- III. Allegro vivace.

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SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind

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instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-

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wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation,

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and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment,

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"Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipzig, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor: the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra

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at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period

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of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue

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between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

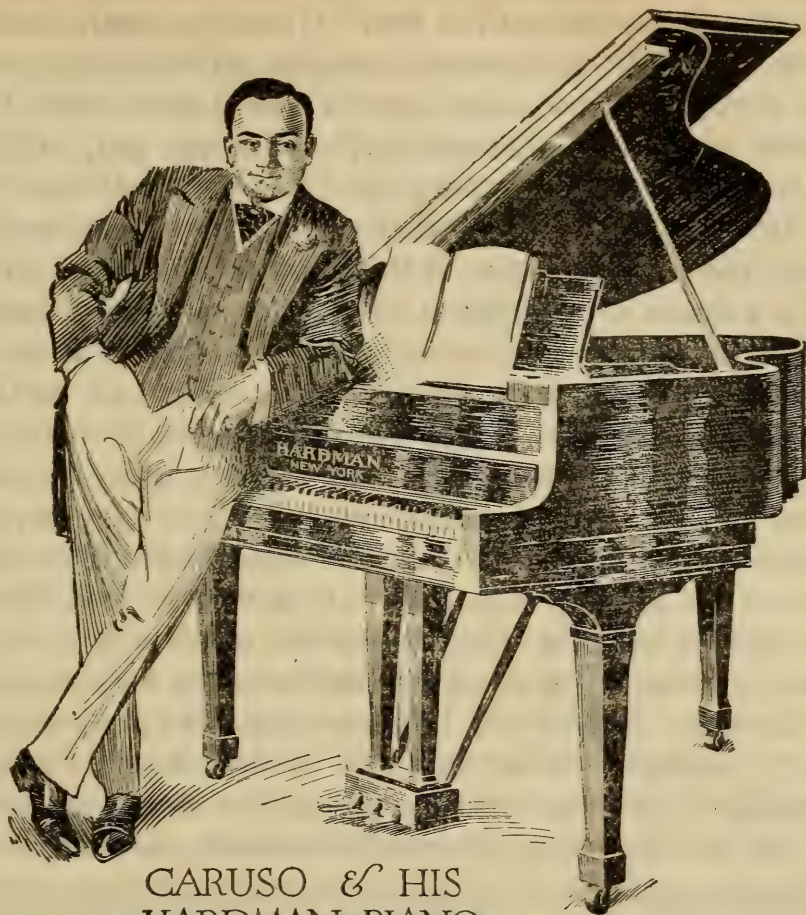
* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

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It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance

* This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

The English were slow in accepting Schumann's music. His symphony in B-flat major was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdle. Joanna Wagner) are the representatives of what is styled the 'æsthetic'

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school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral-compositions, his Symphony in B-flat, and, above all, this Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his

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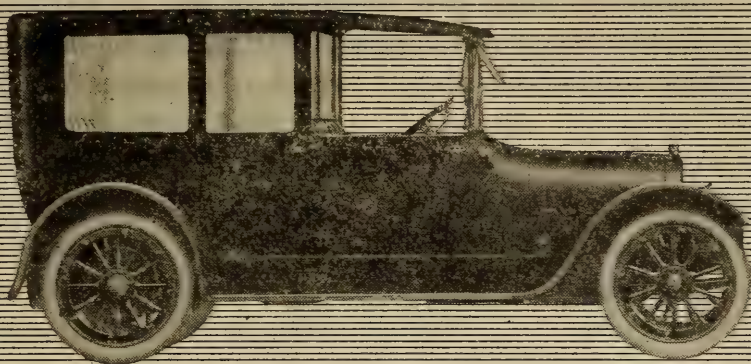
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art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner, be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarrotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip

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of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

ENTR'ACTE.

THE SPIRIT OF NATIONALISM.

Mr. Robin H. Legge, of the *London Daily Telegraph*, discussed May 13, 1916, an article by Mr. H. E. Krehbiel on the subject of the spirit of nationalism in music. Mr. Krehbiel wrote: "Never before in the history of our opera houses and concert-rooms was there such a stirring of the spirit of nationalism as has manifested itself in the season now waning to its close. . . . For nearly a century composers have felt impelled more and more to give utterance in their music to the spirit of the peoples to whom they belonged. In doing this they were not always cognizant of a patriotic motive. They were impelled

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by the desire to find new means of utterance, more direct roads to popular appreciation, new material with which to work. The impelling feeling was largely subconscious, and yet it was one with that burning desire which is largely responsible for the world war that is now preparing the people for a revaluation of the principles of morals in art as well as in manners and conduct."

The Slavic impulse of expansion which is held in such dread by the Teuton had found expression in music long before the war. Russian music, like Russian painting and Russian literature, had long before been accepted, and, says Mr. Krehbiel, it is not alone the Slavic spirit expressed through Russia that has steadily grown in assertiveness. That spirit has been stirring among the Poles and Czechs, whence have come Chopin, Moniuszko, Dvořák, Paderewski, Fibich, Smetana, and so on. "France, which created a national art long ago, and maintained it brilliantly, is striking for a new emancipation and a return to more pronounced ideals. Great Britain is bestirring itself, and America is seeking for a characteristic idiom. In every case the appeal is making to folk-song as the real repository of those racial and national feelings for which music can provide utterance. What a marvellous fruition there will be when the fields have been cleared and the fructified soil shall bear its new harvest!"

To this Mr. Legge replied as follows:—

"I wonder! At least it is cheering to find in that dozen of critics so strong a spirit of optimism. Yet on paper who shall deny that there is a vast amount of truth in what he suggests? True, in America was recently produced a Spanish opera, 'Goyescas,' by the deplorably ill-fated composer, Granados, who was a victim of the Sussex crime; and of 'Goyescas' we know no more here than the pianoforte pieces upon which it is largely based, the which Ernest Schelling played a few years ago. But we do know our 'Boris Godounov,' our 'Prince Igor,' or Tchaikovsky, whether in 'Pikovaya Dama,' 'Eugen Oniegin,' the symphonies, or the quartets. We know also Paderewski's 'Polish Fantasy' and Elgar's 'Polonia' (wherein lies a distinction and a great difference, as I see the matter); I don't think we know Stravinsky's 'Three Pieces for String Quartet' or his ballet, 'Le Soleil de Nuit,'



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both of which I am assured are 'filled with the Russian idiom.' We know well indeed the many Hungarian Rhapsodies of Liszt and his Hungarian Fantasie, and I seem to recall, however vaguely, Enesco's Rumanian Fantasy, while every one knows Dvořák's symphony 'From the New World,' which, it has become universally acknowledged, is decidedly a failure as a 'national expression' or as the expression of a national feeling. It is to be feared that the life that is in that beautiful music is due to Dvořák's inspiration, and he was very much a Czech, and not to the 'American' melodies upon which it is founded, a point of interest, since a very large number of so-called Negro melodies, among them the most popular, were composed by whites (Foster, for example), while many others are mere developments from European tunes imported into the United States in the days of the importation of slaves. However, let that pass. But if the symphony is to be accepted as a national American expression, what of Delius's 'Appalachia,' which is based upon the melody sung nightly by his Negro servant on his plantation in Florida, after his day's work?

"The fact seems to remain fairly obvious that, while a really good case can be argued in favor of the folk-song as the foundation of what is called a 'national idiom,' quite as good a case can be adduced against the theory. At this moment we in England have come to regard as essentially Russian such music as the folk-songs which Moussorgsky, Rimsky-Korsakov, and so on, have utilized in their operas. But if that be so, and the use of the folk idiom be deemed to be essential to the expression of a national spirit, what becomes of Stravinsky or Skryabin at their ripest and truest? Where shall the common denominator be found between them and their predecessors? True, both these giants in music at first came somewhat, perhaps a good deal, under the folk-song influence; but we have seen for ourselves that that of their music which has gone out into the greater world, that which they composed when they had arrived at man's estate, had almost nothing whatever in common with the folk-song, but is strongly and specifically individual. And so it would appear to be the case with the chief musicians of most countries. As soon as their feet have found the firm position for which they have worked consciously or uncon-

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sciously,—as soon, that is, as they have found themselves and their own method of expression,—they, one and all, break away from any earlier influence that may have exercised power over them, and become part, not of a mere nation or even race, but of a Kosmos.

“Is not this certainly the case in respect of the composers called universally great? What is the common denominator of Bach and Brahms, Beethoven and Mozart, Stravinsky and Glazounov, Saint-Saëns and Debussy? No doubt there are many points in common between any two of these composers, but are these not points of the expression of a ‘spirit of nationalism’ at all but merely details, in however exalted a degree, of a technique that is in reality the common stock-pot? If Mr. Krehbiel and those who think, apparently, with him are correct, Paderewski (a pure Pole) should give expression to a far deeper Polish feeling than Chopin, who was half French and lived the greater part of his life away from his original surroundings. Yet has he done so? Once more, if two Irishmen of to-day were to depict in terms of music that ordeal through which Ireland has so recently passed, the one a Sinn Feiner, the other the direct opposite, which (other things in the way of the composition being equal) would be the expression of ‘the spirit of nationalism’?

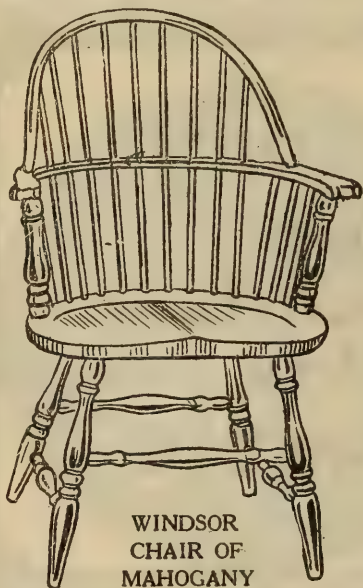
“In my humble thinking, there must always be instead of a spirit of nationalism in music or in any other of the arts a spirit of antagonism against ‘nationalism.’ Art and politics, however large the capital letter with which you begin the latter word, are like the East and the West—never the twain shall meet!”

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BY ROBIN H. LEGGE.

(*The Daily Telegraph*, London, November 11, 1916.)

Let me make a humble confession. I went one day during this week to a concert of no great pretensions, yet a perfect thing in its quiet, unassuming way. It began at the orthodox hour of three, or thereabouts; I was there when it began, anyway, and I remained not only to the end of the programme but even to hear the encore piece with which the concert ended. Now, my humble confession is this. I can bear usually with an hour of really good music really well played, and when I go a-concerting I always study the programme beforehand in order to note what I take to be the clou of the concert. On the present occasion I could not find a clou. It was all clou, so to say. But in truth I did not realize this fact until the concert was well under way. And now when I come to look over the programme there seems precious little in it to stir up one's soul, if so be a similar programme should present itself again next week or the week after. Yet my soul was stirred. It may be that that element of my being "threw back" over the centuries, for there was not a note in the scheme that was less than about 200 years old. But for all this hoary antiquity I loved "The Laird o' Cockpen," "As I walked out one May morning" (in announcing which even the accomplished singer could not refrain from getting the accent wrong. Read it and try!), "Buy broom bizzums," or "Young Waters," or the delicious yarn of "The Hundred Pipers," or that of

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the particular Phillis "who was a faire maide," or even the "Pretty, pretty ducke." Or more particularly "When flow'ry meadows," or "In going to my lonely bed," "The Silver Swan," or Weelkes's "The Nightingale." I acknowledge and confess that I loved them all, and I would dearly love to pass in these strenuous days just such another afternoon in their glorious company. Why? I wonder.

I wondered then while listening, and I am wondering still. Yet I feel sure that in my heart of hearts I know perfectly well why I revelled in the comparatively unsophisticated strains of the old-world music. It rang true. There you have it. In these old English and Scottish tunes there was that which was unmistakably of the soil or in the blood. But, as I said, it is all "hundreds of years" old! Now, if any other hearer was struck as I was, has it dawned on him or her that the question of age has nothing to do with the matter of the idiom at all (though this is clearly a case of idiom), and that more than possibly the reason why British music has been under something of a cloud for many years in the immediate past is precisely because that idiom which is unmistakable to us when it comes down the long centuries has been lost to us as a living thing? I feel convinced that this is the reason why so much of our own modern music does not, as music, make the appeal that it might be expected to make to us. It does not speak to us directly enough or with a sufficiently vivid living force as the music of the centuries ago spoke to our forebears, and, through them, speaks to us even now. But, if this be so, what is the remedy? Frankly, I make another confession, namely, that I don't know.

Of course, I know that there is a very goodly company of native composers who pin the last article of their artistic faith on the revival of the folk-song as a basis for what really is the revival of the native



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idiom that is clear to-day in much of the music mentioned above. And I know—I have suffered rather severely from it!—that the folk-song enthusiasts urge that nothing idiomatic can come out of our music, or, for that matter, into it, until the said folk-song has been revived, to which end they urge, as examples, the cases of Russia and France. But there is all this most material difference, that the folk-song of Russia and France, however antique, is still a living thing, and has never been dead! Tschaikowsky, ill in bed, heard the man who was painting the outside of his house sing the tune he uses as the basis of the slow movement of one of his quartets, and it is a tune quoted as an ancient folk-tune in every collection of Russian folk-song with which I am acquainted. Then Moussorgsky uses many tunes of a similar character, as did most of his contemporaries and successors until the coming of the modern “revolutionaries.” Again, that which purports in some places to be essentially French—the music of Debussy, for example—well, is it what is generally known as French music? Had it its “generation” in France, I mean as to idiom? But let that pass. The point is that there are parts of France to-day where the folk-songs of the past centuries are still a living force, and their idiom has been adopted into the language, as it were. Where in England (I do not say anything here of Scotland or Wales, still less of Ireland) are the “folk-songs” of a more ancient date than “We don’t want to fight, but, by Jingo, if we do!” kind of thing to be found still flowering annually? I hope I am in error, but I confess to thinking that when the hand of trade usurped the land and dispossessed the swain, the folk-song began to die out of general use, and with it the specific idiom which I think I found again in the songs and part-music mentioned above.

And is it or is it not the case that when something is attempted nowadays on the lines of the old, this same “old” goes no farther back than the Handelian times or those of old Arne? I do not for a moment think that any particular good would accrue even if our composers went back as far as Tubal Cain (whose surname looks English!) and slavishly imitated. I would go farther, and say that in this matter of the once clear idiom, that idiom has been lost, and that the solitary hope of salvation is to evolve another—not an imitation—that shall



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suffice for the expression of life of to-day, for nothing but life is worth depicting in terms of music. But something better for a national British idiom must be discovered than the slavish imitation of the horrible Teutonic idiom that has served so long and so badly for more than a long generation! There is a crying need, for example, for something that shall give us idiomatically English music in the multitude of variations so common nowadays upon old English tunes. No longer do we feel that we can be satisfied with "Drink to me only with thine eyes" with a dozen of variations written by the pale ghost of Brahms. But how are we to get the idiomatically English variations, that is, the English "idiom" that is so essential? So far as I am concerned, all I can say at this moment is, that Echo answers "How?" A means must be found, however. No more must we have a hybrid music passing itself off as the real English article, for we once possessed an idiom of our own, and must find it again. We shall be no better off if the future music is imitative of the Russian idiom that is based upon the Russian folk-song which is as alive to-day as ever it was, or on the French. It is not restful to realize that after the war we may possibly see the place of, say, the old Peters edition of music taken not by the publications of British firms, but by those of France and America, for however much we may hate the German edition, however much we may like to see it ousted, as we all do, it will not materially improve trade matters if its place is not taken by English publications. And if this is true on the trade side, how infinitely greater is its meaning on the side of the art itself.



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OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance in Boston was at the Boston Theatre, January 20, 1871. Mme. Lichtmay, Elisabeth; Mme. Roemar, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; Franosch, the Landgrave. The first act was performed in the Boston Theatre by Leonard Grover's Company October 25, 1864. The chief singers were Mmes. Frederici and Canissa; Messrs. Himmer, Steinecke, Graff, Habelmann, Urchs, Haimer, Vierech. Carl Anschutz conducted.

The original overture was first played in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The Bacchanale was performed here from manuscript at a Theodore

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Thomas concert November 28, 1873. The Overture and Bacchanale were performed at a Wagner matinee of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 31, 1890; Italo Campanini, tenor, Franz Kneisel, violinist, soloists. The Overture and Bacchanale and scene between Tannhäuser and Venus were performed at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, May 4, 1901; Milka Ternina, and Mr. Dippel, soloists.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, Andante, maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt dari nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

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The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposi-

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tion of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M.



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Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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PROGRAMME

Mozart Symphony in C major, with Fugue-Finale, "Jupiter" (K. 551)

- I. Allegro vivace.
- II. Andante cantabile.
- III. Menuetto: Allegretto; Trio.
- IV. Finale: Allegro molto.

Beethoven Four Songs with Orchestra

- (a) Wonne der Wehmut, Op. 83, No. 1
- (b) Die Trommel gerühret
- (c) Freudvoll und leidvoll } from the music to Goethe's "Egmont,"
Op. 84
- (d) Die Ehre Gottes in der Natur, Op. 48, No. 4

Strauss "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Hugo Wolf Three Songs with Orchestra

- (a) Der Freund. (The Friend)
- (b) Verborgenheit. (Retirement)
- (c) Er ist's. ('Tis Spring)

Goldmark Overture, "Im Frühling" (In Springtime), Op. 36

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**SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART**

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The

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composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were

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by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only

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by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which

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he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish 'tutti cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

"WONNE DER WEHMUT," OP. 83, No. 1; CLÄRCHEN'S SONGS, "DIE TROMMEL GERÜHRET" AND "FREUDVOLL UND LEIDVOLL," FROM THE MUSIC TO GOETHE'S "EGMONT," OP. 84; "DIE EHRE GOTTES IN DER NATUR," OP. 48, No. 4 LUDWIG VAN BEETHOVEN
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The accompaniment of the first and the third of these songs was orchestrated by Arthur Nikisch.

"WONNE DER WEHMUT."
Trocknet nicht, trocknet nicht,
Thränen der ewigen Liebe!

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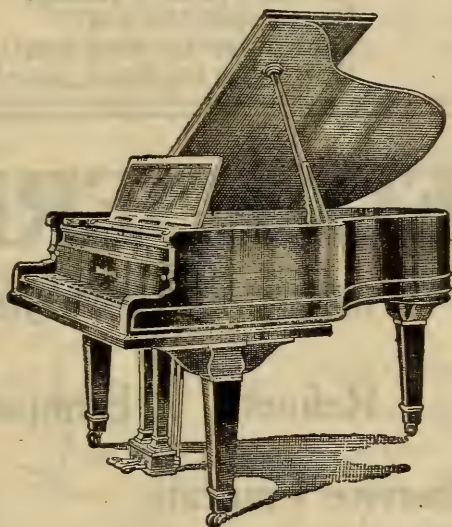
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Ach, nur dem halb getrockneten Auge
Wie öde, wie todt die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Thränen unglücklicher Liebe!

"THE BLISS OF GRIEF."

O wherefore shouldst thou try
The tears of love to dry?
Nay, let them flow!
For didst thou only know
How barren and how dead
Seems everything below,
To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

W. E. Aytoun.

This poem of Goethe's was published in 1787. The date of composition is unknown.

Beethoven composed the music in 1810. It is the first of three songs for voice and pianoforte, poems by Goethe. The songs, dedicated to the Princess von Kinsky, were published in October, 1811.

E major, Andante espressivo, 2-4.

*
* *

LIED. No. 1.

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!

The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!

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O hätt' ich ein Wämslein,
 Und Hosen und Hut.
 Ich folgt' ihm zum Thor 'naus
 Mit muthigem Schritt,
 Ging durch die Provinzen,
 Ging überall mit.
 Die Feinde schon weichen,
 Wir schiessen dadrein;
 Welch Glück sonder gleichen,
 Ein Mannsbild zu sein.

Oh had I a helmet,
 A doublet and hose!
 I'd follow him boldly
 Wherever he led,
 And gayly march onward
 With soldier-like tread;
 The enemies waver,
 Among them we fire;
 What joy could one only
 To manhood aspire!

Vivace, F major, 2-4.

The accompaniment is scored for piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

* * *

"FREUDVOLL UND LEIDVOLL."

Freudvoll und leidvoll, gedankenvoll sein;
 Langen und bangen in schwebender
 Pein;
 Himmelhoch jauchzend, zum Tode be-
 trübt;
 Glücklich allein ist die Seele, die liebt.

Joyful and woful and wistful in fine,
 Hopeful and fearful forever to pine,
 Wildly exultant, despairingly prone,
 Blest is the heart of a lover alone.

Andante con moto, A major, 2-4.

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Clärchen's songs, "Freudvoll und leidvoll" and "Die Trommel gerühret," were first sung by Antonie Adamberger, who took the part of Clärchen when Beethoven's music to Goethe's "Egmont" was per-

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formed for the first time with the tragedy at the Hoffburg Theatre, Vienna, May 24, 1810.

When Hartl took the management of the two Vienna Court Theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music. He chose the former's "Egmont," the latter's "Tell." Beethoven and Gyrowetz were asked to write the music. Beethoven was anxious to compose the music for "Tell," but, as Czerny tells the story, there were intrigues, and as "Egmont" was thought to be less suggestive to a composer the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's music for "Egmont."

In 1809 Beethoven wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer; the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

* *

DIE EHRE GOTTES IN DER NATUR.

Die Himmel rühmen des Ewigen Ehre,
Ihr Schall pflanzt seinem Namen fort.
Ihn rühmt der Erdkreis, ihn preisen die Meere;
Vernimm, O Mensch, ihr göttlich Wort!
Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn' aus ihrem Zelt?
Sie kömmt und leuchtet und lacht uns von ferne,
Und läuft den Weg, gleich als ein Held.

The heavens praise the Eternal Glory; their sound proclaims His name. The terrestrial globe extolls him, the seas exalt him. Harken, O man, to His divine word! Who bears the countless stars of heaven? Who leads the sun from its tabernacle? He comes forth, gives light, and smiles on us from afar, and goes his heroic way.

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Majestätisch und Erhaben (In a majestic and lofty manner), C major, 2-2.

This is the fifth of six songs for a voice and pianoforte, poems by Christian Fürchtegott Gellert (1715-69). The songs were published towards the end of 1803 and dedicated to Count Browne, "Brigadier-General in the Russian Service."

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

*Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstataad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (zu Diego).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (zu Diego).

Ich fliehe Überdruß und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

DON JUAN (zu Marcello).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.

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Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of glorified woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'raps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,

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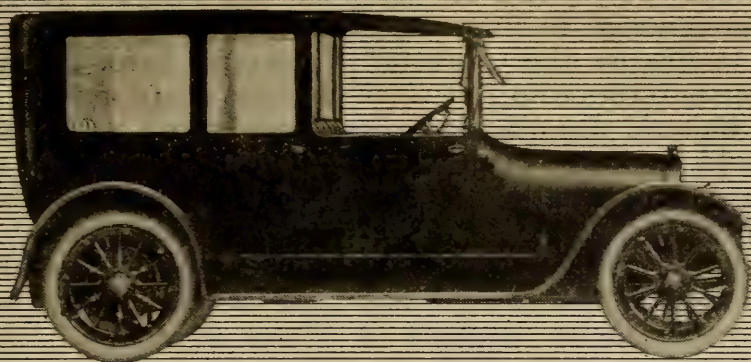
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And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan."

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"Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplures

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



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his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

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THREE SONGS: "DER FREUND," "VERBORGENHEIT," AND "ER IST'S."

HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

I. DER FREUND.

This song was composed by Wolf at Unterach, September 26, 1888.
The text is by Joseph Freiherr von Eichendorff (1788-1857).

Wer auf den Wogen schliefe,
Ein sanft gewiegttes Kind,
Kennt nicht des Lebens Tiefe
Vor süßen Träumen blind.

Doch wen die Stürme fassen
Zu wildem Tanz und Fest,
Wen hoch auf dunklen Strassen
Die falsche Welt verlässt,

Der lernt sich wacker rühren,
Durch Nacht und Klippen hin,
Lernt der das Steuer führen
Mit sicherm, ernstem Sinn.

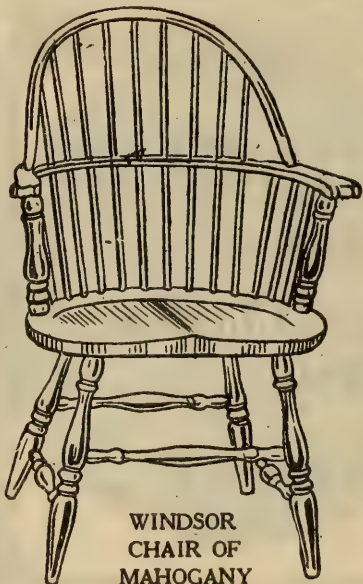
Der ist von echtem Kerne,
Erprobt zu Lust und Pein,
Der glaubt an Gott und Sterne,
Der soll mein Schiffmann sein.

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Who on life's sea would slumber,
As rocked in an infant's cot,
Knows not of griefs that cumber
The dreams of mortal lot.

But who 'mid tempests raging
Has fought with all his might
An honest warfare waging
'Gainst sin and worldly spite,

Death's image never fearing,
With strong right arm and hand,
With God his vessel steering,
He'll guide her safe to land.

He cares not what betide him,
On shore or storm-racked sea,
He'll trust the stars to guide him,
He shall my helmsman be!

At Unterach on the Altersee in the Salzkammergut as a guest in Eckstein's villa Wolf composed ten songs in nine days. It is said that during the composition of all the songs of 1888 he sought the opinion of his Viennese friends Josef Schalk, Ferdinand Löwe, and Richard Hirsch, "not of course as a guide or a corrective—for no man ever saw his own work so objectively as Wolf when once it was set down on

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paper—but for the pleasure it gave him to know himself thoroughly understood by men of discrimination.”

II. VERBORGENHEIT.

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränensehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drückt
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!



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Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

III. ER IST'S ("TIS SPRING").

The poem is by Eduard Mörike (1804-75):—

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.

Springtime flaunts his banner blue,
Borne on high by ev'ry zephyr;

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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Süsse, wohlbekannte Düfte
 Streifen ahnungsvoll das Land.
 Veilchen träumen schon,
 Wollen balde kommen;
 Horch, ein Harfenton!
 Frühling, ja du bist's,
 Dich hab' ich vernommen.

Sweet the perfumes, welcome ever
 Through the land that float anew.
 Now the violets dream;
 Soon they will be waking;
 Hark! a harp-tone near!
 Springtime, thou art here,
 Thou this joy art making.
 (English translation by Frederic Field
 Bullard, Oliver Ditson Company's Edition.)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. He wrote the first of this set of Mörike's songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of in-



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spiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost dismissed from his mind the crude external world in which he had so long struggled for a place." *

The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."

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II. November 29

Four Songs with Orchestra:

(a) "Wonne der Wehmut," Op. 83, No. 1

(b) "Die Trommel gerühret" } from the music to Goethe's "Egmont,"

(c) "Freudvoll und leidvoll" } Op. 84

(d) "Die Ehre Gottes in der Natur," Op. 48, No. 4

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"Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé]")

GOLDMARK

Overture, "Im Frühling" III. January 3

LISZT

"Mazeppa": Symphonic Poem, No. 6, for Full Orchestra (after Victor Hugo)

II. November 29

MOZART

Symphony in C major, "Jupiter"

V. March 14

RACHMANINOFF

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SCHELLING

Concerto for Violin and Orchestra

II. November 29

FRITZ KREISLER I. November 1

SCHUMANN

Symphony in E-flat major, No. 3, "Rhenish," Op. 97

III. January 3

Concerto in A minor, for piano and orchestra

CARL FRIEDBERG IV. February 14

SIBELIUS

Symphony in E minor, No. 1

IV. February 14

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner, in Rondo Form," for Full Orchestra, Op. 28

I. November 1

Three Songs with Orchestra:

(a) "Die Nacht"

(b) "Morgen"

(c) "Secret Invitation"

SUSAN MILLAR II. November 29

Tone-Poem, "Don Juan," Op. 20

V. March 14

TSCHAIKOWSKY

Air des Adieux from "Jeanne d'Arc"

SUSAN MILLAR II. November 29

WAGNER

Introduction and Bacchanale, "Tannhäuser"

IV. February 14

WEBER

Overture to "Euryanthe"

III. January 3

WOLF

Three Songs with Orchestra:

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(b) "Verborgenheit"

(c) "Er ist's"

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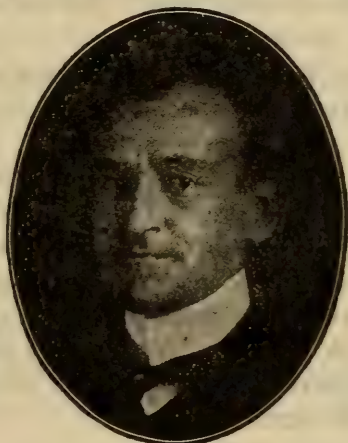
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recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv., p. 103).

In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein. This society did much to make the songs known to the public, as did Ferdinand Jäger, the tenor. The songs began to be heard in Berlin,—Mme. Hertzog sang them,—and in January, 1893, Miss Elisabeth Leisinger sang three of them—one was "Er ist's"—with great success at a Gewandhaus concert in Leipsic.

"Er ist's" was sung in Boston with orchestra at concerts of the Boston Symphony Orchestra by Miss Tilly Koenen, January 1, 1910; by Miss Gerhardt, February 17, 1912.

And of this song Mr. Newman wrote: "The piano part is a fine example of Wolf's logical working out of an emotion. It is mainly one big crescendo of feeling. Examine it from 'Veilchen träumen schon,' and you will see that it is always ascending, until it culminates in the crashing tonic chords that enter just as the voice finishes. There is a curious and very effective 'disappointment of expectation' at 'Streifen ahnungsvoll das Land' where the harmonies modulate away from the key our ear has been led to anticipate."

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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses

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her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, “the little woman with black hair and a beautiful smile,” with her marvellous song

“Made of perfect sound and exceeding passion.”

And for his concert overture “In Italy” (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of “Sakuntala,” “The Queen of Sheba,” and “The Country Wedding,” a composer of an overture to “Spring”! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey’s door in the mountain region.

* But Goldmark’s overture was inspired by von Kleist’s tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

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The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

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Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Berlioz Overture to "The Corsair," Op. 21

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have

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come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria



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Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx

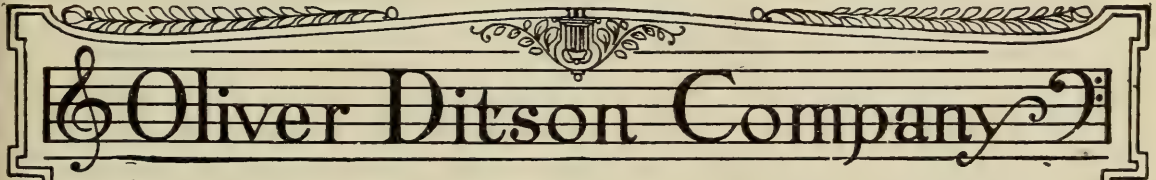


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says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.



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OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 10, 1896.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one

* This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.



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that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair* over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Overture de la tour de Nice." Theodor Müller-Reuter believes that the title "The Corsair," given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison." †

The overture begins *Allegro assai*, C major, 2-2, with introductory measures including an *Adagio sostenuto* in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—*Allegro*

* Byron's "Corsair" was written in December, 1813. He added a section for *Gulnare* in January, 1814.

† James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.



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assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized “as the real free fantasia of the overture.” It is based chiefly on the stormy first subsidiary.

“The Corsair” was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if “it were shot from a pistol.” In 1882 the Vienna press spoke of this overture conducted by him, as “transparent, illuminated, like a stereoscopic picture.”

“MAZEPPA”: SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the *Encyclopædia Britannica*:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

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position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

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The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and

* This translation is by William Foster Apthorp.

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the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou break'est with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordi-

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narily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (*Allegro agitato*, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the

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snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin,)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these

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programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we

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take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time. . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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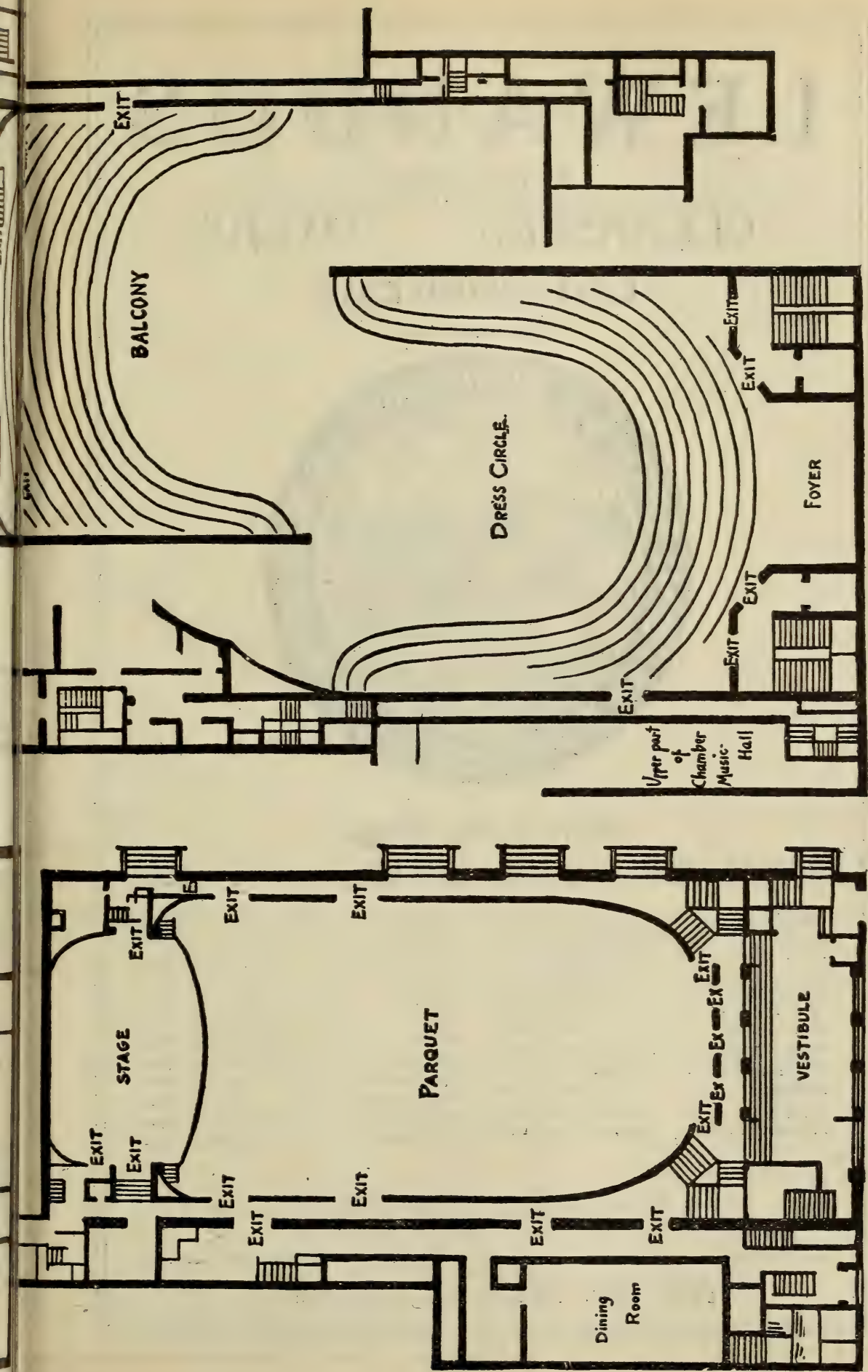
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Chausson Symphony in B-flat major, Op. 20

- I. Lent: Allegro vivo.
- II. Très lent.
- III. Animé.

Wagner A Faust Overture

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B-flat major, Op. 133
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The length of this programme is one hour and forty-five minutes

SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaeg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and wood-wind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It

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is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. *Très lent* (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. *Animé*, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force,

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and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in

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so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher*.' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy

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expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liège, Brussels, even at Paris, they were learning how to write his name on programmes. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts

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of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling daemon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony: The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead.

* This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

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The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic Concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

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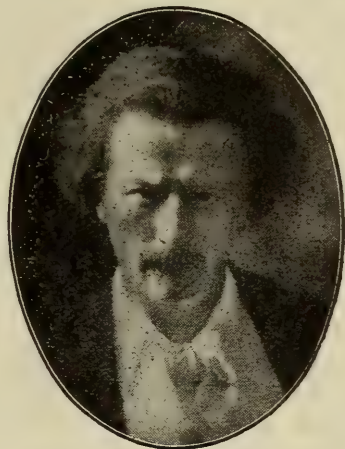
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PROGRAMME

1. Variations and Fugue for Pianoforte on a
Theme by Handel, Op. 24 Brahms
 2. Sonata in F minor, "Appassionata," Op. 57, Beethoven
 3. Fantasia in C major, Op. 17 Schumann
 4. a. Ballade in G minor
b. Two Nocturnes, Op. 15,
F major, F-sharp major
c. Three Etudes, Op. 10,
Nos. 12, 7, and 3
d. Mazurka
e. Valse in A-flat, Op. 34
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The first performance of the overture in New York was by the Philharmonic Society, Mr. Einfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (*Assai sostenuto*), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a *pianissimo* roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (*Assai con moto*), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

OVERTURE: GRAND FUGUE (NOW FREE, NOW STRICT), B-FLAT MAJOR,
OP. 133 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This fugue was originally the finale of the string quartet in B-flat major, Op. 130, composed by Beethoven at Vienna in 1825. This quartet was played for the first time by the Schuppanzigh-Linke Quartet in Vienna, March 21, 1826. The Presto and Alla danza tedesca were encored; the Cavatina made little impression; the Fugue finale was condemned. According to the story of Anton Schindler, the publisher Artaria persuaded Beethoven to write another finale, the one that now ends the quartet in B-flat major. The new finale was composed at the house of Beethoven's brother Johann at Gneixendorf, a village

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Thursday Evening, November 30, 1916, at 8.15

PROGRAMME

Schumann Symphony in E-flat major, No. 3, "Rhenish"

Rimsky-Korsakoff Symphonic Suite, "Scheherazade" (after
"A Thousand Nights and a Night")

The length of this programme is one hour and forty minutes

Saturday Afternoon, December 2, 1916, at 2.30

PROGRAMME

Brahms Symphony in C minor, No. 1

Smetana Symphonic Poem, "Wallenstein's Camp"

Debussy Prelude to Stephane Mallarmé's Eclogue
"The Afternoon of a Faun"

Chabrier Rhapsody, "Espana"

The length of this programme is one hour and forty minutes

about fifty miles west of Vienna. It was Beethoven's last completed composition, and he dated it "Nov. 1826." Neither the quartet nor the fugue was published until after Beethoven's death. The quartet, with the new finale, was published May 7, 1827; the fugue was published three days later. The quartet is dedicated to Prince Nicolaus von Galitzin; the fugue is dedicated to the Cardinal Archduke Rudolph.

Schindler said that Anton Halm arranged the fugue for the pianoforte (four hands). (The arrangement has the opus number 134.) This statement was contradicted by Halm himself. He played the pianoforte part of Beethoven's Trio in B-flat major, Op. 97, at a concert given by Schuppanzigh, March 21, 1826. "Soon afterwards," said Halm, "Beethoven asked me to arrange for the pianoforte and for four hands a fugue which was composed for the last movement of the quartet in B-flat major, played once, and afterward cut out. He looked it over, and said, 'You have divided this voice too much between the first and the second.' Beethoven therefore arranged the fugue himself and so it was published."

Eduard Hanslick made the surprising statement that the last concert of the Hellmesberg Quartet, in 1858, was in a certain way epoch-making, because this fugue was then played in Vienna for the first time: "Durch die Vorführung der hier noch nie gehörten Fugue . . . Op. 133 von Beethoven" ("Aus dem Concertsaal," p. 167, Vienna, 1870). Surely, Hanslick must have known of the performance, in 1826, when all agreed that the fugue, as a finale, was too long, and many condemned it for other reasons.

The title of this fugue, when published, was as follows: "Overtura: Grande Fugue, tantôt libre, tantôt recherchée, B dur, Op. 130."

The "overtura" is a short allegro in G, 6-8, with a "meno mosso e moderato" of a few measures, with a hint at the motive which is used later in the extended episode also marked *meno mosso e moderato*. The fugue begins Allegro, B-flat major, 4-4, with the subject given to the first violin. Vincent d'Indy describes this fugue as extraordinarily interesting. He wonders why it is not played in its proper place, that is, at the end of the quartet. "It is a conflict between two subjects: one gently melancholy and of close kin to the *thème-clef* of the fifteenth quartet; the other charged with the most exuberant gaiety." The fugue was played at one of Theodore Thomas's Symphony Concerts in New York by all the strings, April 3, 1888. It was played by the Chicago orchestra at Chicago, December 16, 17, 1904. Bülow played it with all the strings in at least one of his orchestral concerts. The fugue was played in Boston at a Kneisel Concert (Messrs. Kneisel, Theodorowicz, Svecenski, Schroeder) in Chickering Hall, January 15, 1907.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January.22).

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

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The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."

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conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, *presto non troppo*, 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other

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figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had written an earlier version of his extraordinary book years before.

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Van Wynbergen, C. Blumenau, W.			

VIOLONCELLOS.

Warnke, H. Malkin, J.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Folgmann, E.	Steinke, B. Warnke, J.
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BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.
Mueller, F.

BASS CLARINET.
Stumpf, K.

CONTRA-BASSOON.
Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
Kandler, F.

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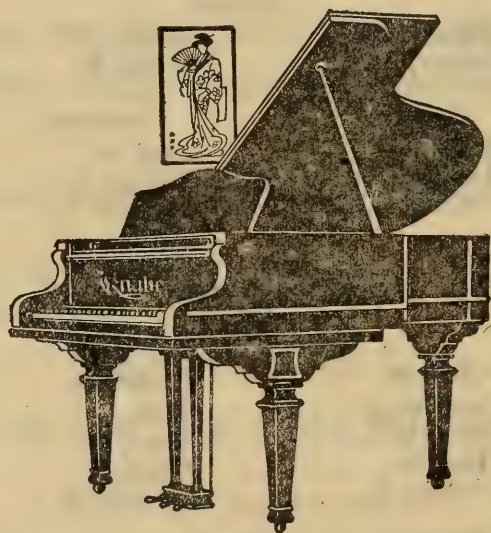
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PROGRAMME

Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

Rimsky-Korsakoff . . . Symphonic Suite, "Scheherazade" (after "The
Thousand Nights and a Night"), Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of The Kalandar-Prince.
- III. The Young Prince and The Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Sur-
mounted by a Bronze Warrior. Conclusion.

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

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The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two

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chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to por-



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tray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives

* This date is given in the catalogue of Belaïeff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryâr (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

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after the first night. But the Sultana Scheherazade* saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze† Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the mag-

* Shahrâzâd (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryâr and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

† "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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H. K. M. in *The New Republic*, July 8, 1916.

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netic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny.. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract im-



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ments to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).



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that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



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III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon-of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky



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of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, *Allegro molto e frenetico, E minor, 6-8.* The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo, E minor*, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass,

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Or, sailing to the Isles
 Of Khaledan, I spied one evenfall
 A black blotch in the sunset; and it grew
 Swiftly . . . and grew. Tearing their beards,
 The sailors wept and prayed; but the grave ship,
 Deep laden with spiceries and pearls, went mad,
 Wrenched the long tiller out of the steersman's hand,
 And turning broadside on,
 As the most iron would, was haled and sucked
 Nearer, and nearer yet;
 And, all awash, with horrible lurching leaps
 Rushed at that Portent, casting a shadow now
 That swallowed sea and sky; and then
 Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

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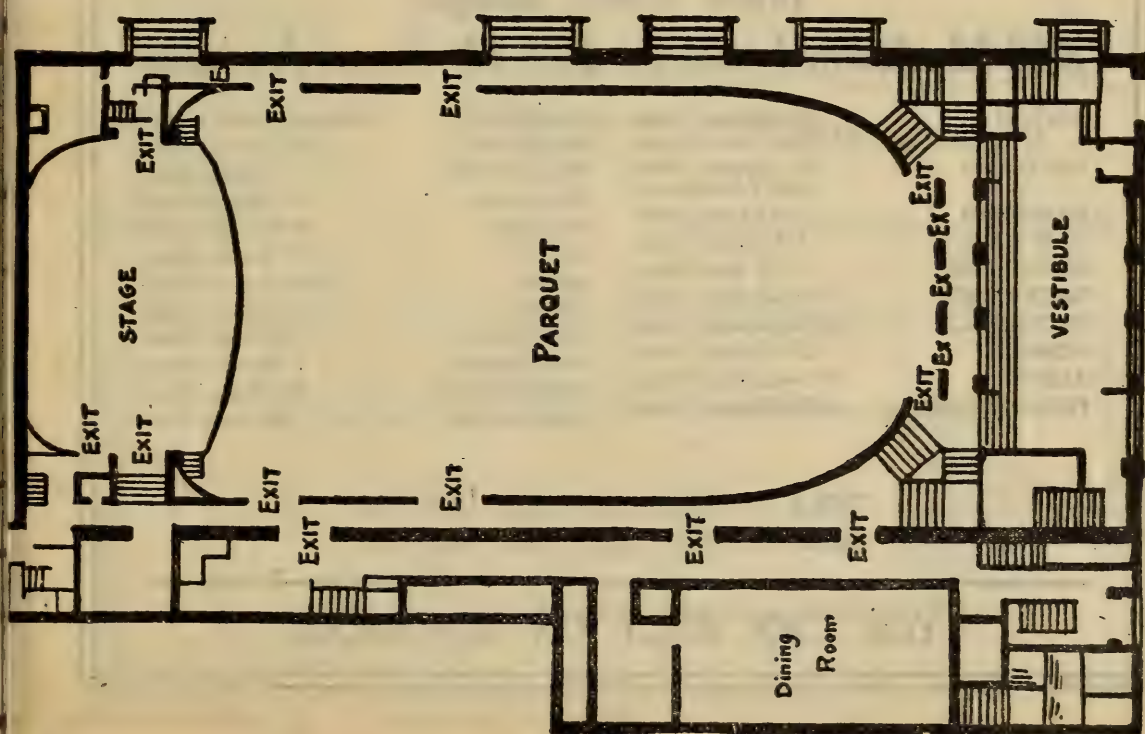
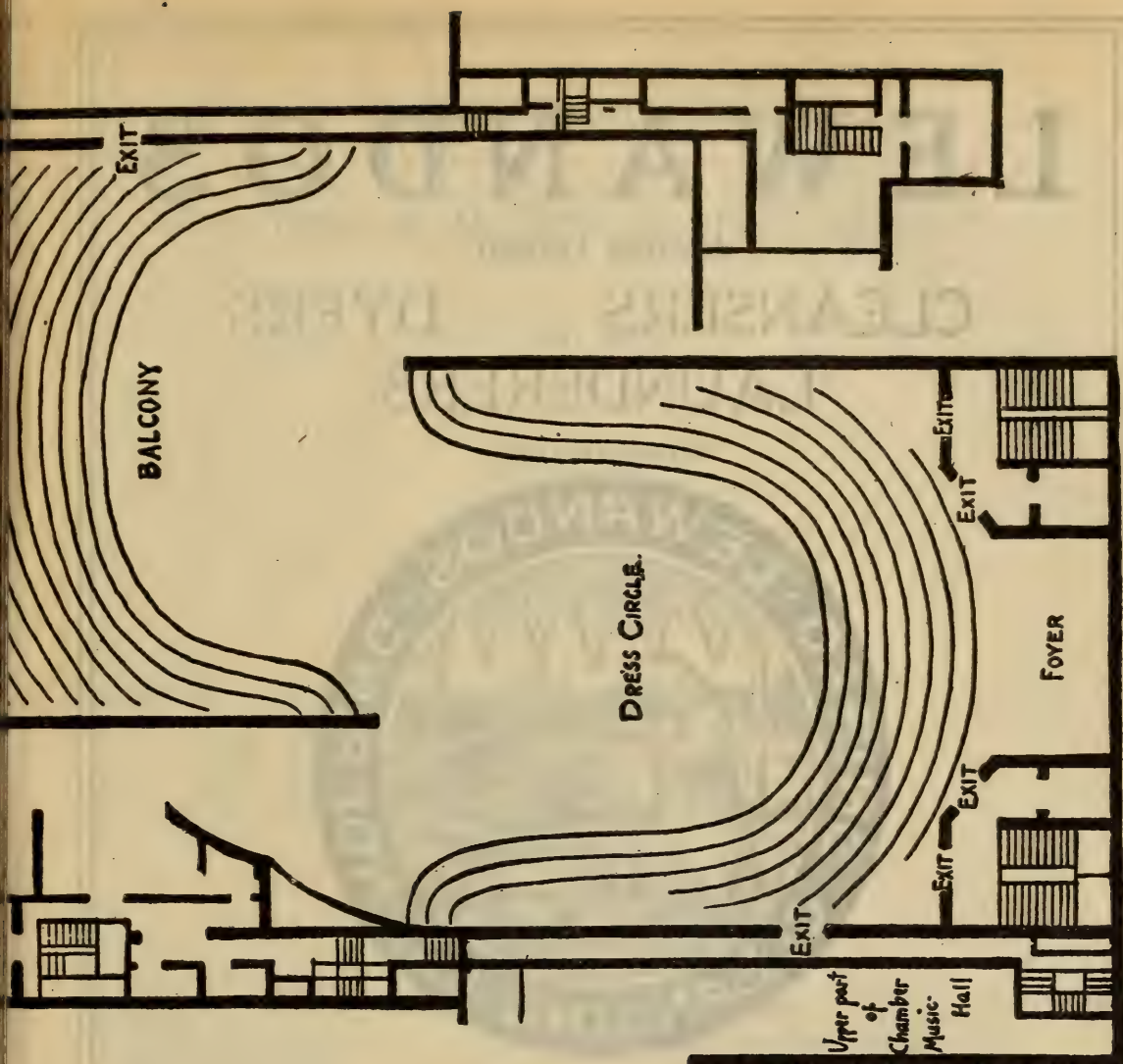
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PROGRAMME

Brahms Symphony No. 1, in C minor, Op. 68
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Smetana Symphonic Poem, "Valdštýnův Tábor"
("Wallenstein's Camp")

Debussy "Prélude à l'Après-Midi d'un Faune [Eglogue de S.
Mallarmé]" (Prelude to "The Afternoon of a Faun
[Eclogue by S. Mallarmé])"

Chabrier "España," Rhapsody for Orchestra

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty minutes

SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the

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composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that faded into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Ziegelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862.

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilletts d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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| b. O SING TO GOD | Gounod | GAVOTTE | |
| Solo, Chorus, Organ and Orchestra | | a. BORN TO-DAY | - - - - - Sweelinck |
| SYMPHONY No. 3 in C Minor | Saint-Saens | b. LA VIERGE A LA CRECHE | - - - - - Franck |
| a. SLEEP, LITTLE DOVE | Old Alsatian | Duet for Boys' Voices | |
| Solo and Chorus | | c. O HOLY NIGHT | - - - - - Adam |
| b. CHERUBIM HYMN | Gretchaninoff | Solo, Chorus, Organ and Orchestra | |
| c. BLESSED HE, WHO FROM EARTH'S | | | |
| DREAMS AWAKING ("The Beatitudes") | | | |
| Franck | | | |
| Solo, Chorus, Organ and Orchestra | | | |

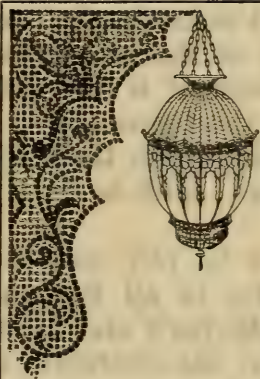
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Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director,



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otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Aphthorp should be quoted:—

"With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration

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may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

SYMPHONIC POEM, "VALDŠTYNŮV TÁBOR" ("WALLENSTEIN'S CAMP").

FRIEDRICH SMETANA

(Born at Leitomischl, in Bohemia, March 2, 1824; died in the insane asylum at Prague, May 12, 1884.)

This symphonic poem, based on the first part of Schiller's "Wallenstein" trilogy,* was composed at Gothenburg, Sweden, towards the

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unflinching success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

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close of 1858. It was completed January 4, 1859, and performed for the first time at a concert of the composer's works at Zofin,* January 5, 1862, when his symphonic poem "Richard III," completed in July, 1858, was also performed for the first time.

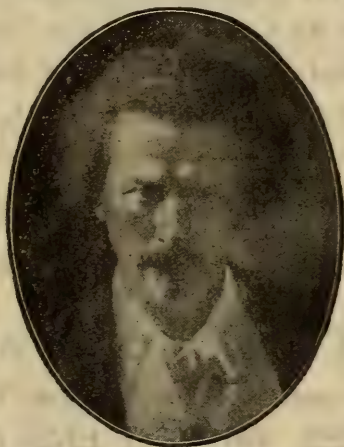
The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, and strings.

For the Programme Book of January 2, 1897, William Foster Apthorp wrote the following analysis: "It opens with a tumultuous outburst of the full orchestra, Allegro vivace in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to pianissimo, now swelling to the most strident double-fortissimo of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.

"Still further on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading accelerando to a return of the opening tumult of the poem. This soon subsides, however, and

*Zofin is an island of the Moldau. The National Theatre faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

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we come to an Andante (4-4 time) in which the mysterious pizzicato of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins is probably meant to suggest night and darkness. This short Andante leads to a Tempo di Marcia, Moderato in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning pianissimo and gradually swelling to the full strength of the orchestra. The working up of this march-theme is exceedingly elaborate, and continues until the end of the composition."

Proksch wrote on October 16, 1858, to Smetana: "You have made a happy choice in putting your hand on Schiller's 'Wallenstein's Camp' for writing introductory music. The poem is capable of being 'symphonized,' for there is very rich and varied material. If this fortunate choice turns out well for you, you are sure of making an epoch with it."

Miloslav Rybak, quoted by William Ritter in his "Smetana" (Paris, 1907), has pointed out that in this poem where the subject allowed the use of Czech musical material, Smetana does not seem even to have perceived the opportunity. "And the evolution in him of the feeling for national music would be marvellously illustrated by a parallel between the opening of this 'Camp of Wallenstein,' with its hurly-burly and military tumult and the wholly national shape of the orgy of the cavaliers' escort in 'Sarka' in spite of the almost total absence of national melodies."

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy

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that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there

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is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Andala! Andala!*' shouted by the other women and the spectators! However,

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantane

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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ous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

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AT 8.15

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SATURDAY AFTERNOON, JANUARY 6

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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II. Allegretto.
III. Allegro non troppo.

Wagner { Overture to "The Flying Dutchman"
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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, *molto cantabile*, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full

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harmony in the rest of the orchestra. The theme of the *Allegro non troppo* is resumed, and leads to the end of the first movement.

II. *Allegretto*, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a *scherzo*. The theme, of lively nature, but *pianissimo*, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the *scherzo*, given to the violins.

III. *Finale: Allegro non troppo*, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the *Finale*. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the *Finale*. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the *Finale*.



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OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883).

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he

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drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

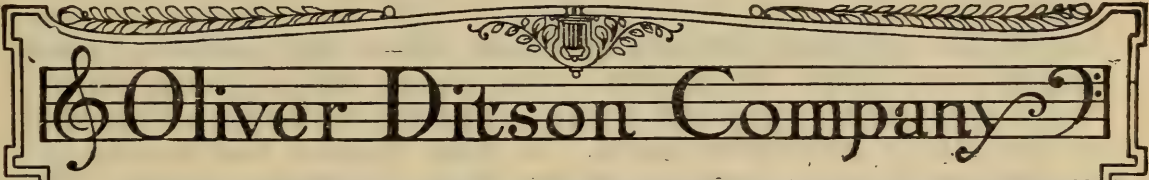
"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schroeder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent



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stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The



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voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Erns Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

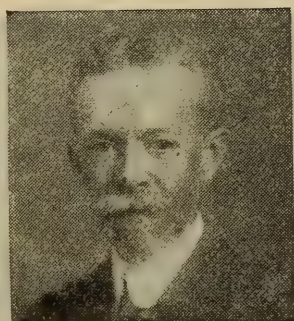
OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann; Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets,



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two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the *Bacchanale*, composed in Paris, January, 1861, were published in February, 1876.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the *Venus Mountain*; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the *Venus Mountain*." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is *Tannhäuser's* song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to *Tannhäuser*, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, *Tannhäuser's* song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortis-



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simo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

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Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

"Tannhäuser" was revived at the Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."*

* Bulwer's novel was published at London in three volumes in 1835.

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the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

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All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of *Rienzi's* prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—*Rienzi's* prayer, already heard in the introduction of the overture,—which is now given, *allegro*, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "*Rienzi, dir sei Preis*," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "*Rienzi, dir sei Preis*," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, *molto più stretto*, the "Santo spirito cavaliere" is developed in a most robust manner.

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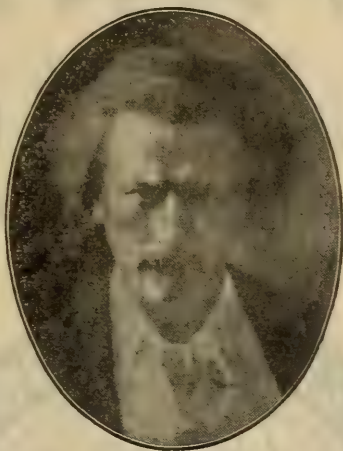
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1. Sonata in C minor, Op. 111 Beethoven
Maestoso : Allegro con brio ed appassionato
Arietta:
Adagio molto semplice e cantabile
2. Papillons Schumann
3. Sonata, Op. 21 Paderewski
Allegro con fuoco Andante ma non troppo
Allegro vivace
4. (a) Nocturne
(b) Etude
(c) Scherzo in C-sharp minor } Chopin
5. (a) Chant d'amour }
(b) Près du ruisseau } Stojowski
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THIRD MATINEE

SATURDAY AFTERNOON, JANUARY 6

AT 2.30

PROGRAMME

Weber Overture to "Euryanthe"

Haydn Symphony in C minor (B. & H. No. 9)
I. Allegro.
II. Andante cantabile.
III. Menuetto: Trio.
IV. Finale: Vivace.

Tschaikowsky Suite No. 1, in D minor, Op. 43
I. Introduction and Fugue.
II. Divertimento.
III. Intermezzo.
IV. Marche miniature.
V. Scherzo.
VI. Gavotte.

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty minutes

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of

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Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was

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laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth

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of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

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Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

SYMPHONY IN C MINOR (B. & H., No. 9) JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, No. 41 in Sieber's catalogue, No. 18 in Le Duc's, No. 12 in that of the Paris Conservatory Library, No. 9 in Breitkopf and Härtel's, No. 8 in Bote and Bock's. It is one of the twelve symphonies written for Salomon's concerts in London.

It was performed for the first time in Boston at a concert of the Harvard Musical Association, November 17, 1870. It has been played at concerts of the Boston Symphony Orchestra in Boston, April 13, 1889, April 8, 1893, December 26, 1896, December 19, 1903.

The score is for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, C minor, 4-4, is concise. An energetic phrase, announced by strings and wind instruments in unison and octaves, is answered by a milder phrase in the strings in harmony. This first theme is briefly developed in imitative fashion. The second theme is in E-flat major. This is developed, and passage-work with a return of the first figure brings the first part of the movement to a close. The free fantasia is comparatively long and elaborate. Haydn used the energetic first phrase so much that he probably did not think it worth while to bring it back in the original key at the beginning of

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the third part. The second theme returns in C major, and the movement closes in that key.

The second movement, Andante cantabile, E-flat major, 6-8, is practically a theme with variations, although there are hints at the rondo form in the development.

The third movement, Menuetto, C minor, 3-4, is without indication of tempo in the Score. The Trio, C major, is a violoncello solo with accompaniment of strings *pizz.*

The finale is in C major, 2-2, Vivace; it is of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and has less of the peasant-dance jollity.

* *

For critical remarks concerning the nuances indicated in the various editions of his symphony, see "Curiosités Musicales," by E. M. E. Deldevez (Paris, 1873), pp. 10-13.

* *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,



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—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterházy, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse * in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin

* Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London. February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

SUITE NO. I, IN D MINOR, OP. 43 . . . PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This Suite, composed in 1878-79, was performed for the first time at Moscow, November 11, 1879. Nicholas Rubinstein conducted.

The first performance in the United States was at New York by the Symphony Society, Dr. Leopold Damrosch conductor, January 17,

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1880. The Marche Miniature was then omitted. At this concert Saint-Saëns's first violoncello concerto was performed for the first time in this country. Adolphe Fischer was the violoncellist.

The Divertimento and Intermezzo were played in Boston at a Philharmonic Concert, January 7, 1881. Mr. Listemann conducted.

I. Introduction and Fugue. The Introduction, Andante sostenuto, D minor, 4-4, opens with a chromatic theme given out and developed by two bassoons, then taken up by the violins. The first violins give out another chromatic subject. This and still another theme are developed. The Fugue, Moderato con anima, D minor, 4-4, begins with the subject given out forte by first oboe and clarinet and second violins. There is "a markedly rhythmic figure in which an ascending 'Scotch snap' is peculiarly prominent." The response is for second clarinet, first bassoon, and violas. There is long and elaborate development. The subject comes in double fortissimo and in augmentation at the orthodox dominant organ point. A free coda brings the end in D major.

II. Divertimento, Allegro moderato, B-flat major, 3-4. This is in the form of a scherzo with trio. The clarinet has a waltz-like theme, at first unaccompanied, then with a pizzicato accompaniment in the strings. The theme of the trio is a flowing melody played by various wind instruments against contrapuntal figuration for the strings. Tschaikowsky wrote to Mrs. von Meck from Rome, February 28, 1880: "I chose the title of Divertimento for the second movement of my Suite, because it was the first that occurred to me. I wrote the movement without attaching any great importance to it, and interpolated it in the Suite only to avoid rhythmical monotony. I wrote it actually at one sitting, and spent much less time upon it than upon any other movement. As it turns out, this has not hindered

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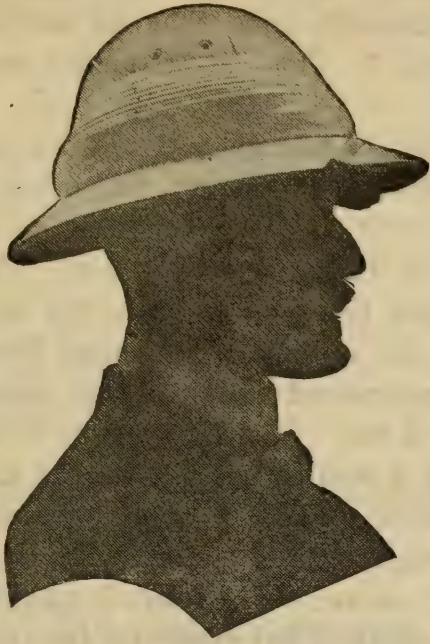
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MON. MAT., FEB. 5, at 3.00

LA BELLE FRANCE SUN. EVE., FEB. 11, at 8.30
MON. MAT., FEB. 19 at 3.00

NOTE THAT THE LAST MATINEE IS FEBRUARY 19th, NOT 12th

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it from giving more pleasure than all the rest. You are not the only one that thinks so. It proves for the thousandth time that an author never judges his own works with justice."* This Divertimento was added to the Suite in August, 1879.

III. Intermezzo: Andantino semplice, D minor, 2-4. Two contrasting themes are used: one of an Oriental character; the other a flowing cantilena.

IV. Marche Miniature: Moderato con moto, A major, 2-4. The score bears this direction: "To be played (*ad libitum*) after the Andante."† Yet Tschaikowsky wrote to the publisher Jurgenson from Rome, December 31, 1879: "I do not understand what you say about the 'Marche Miniature.' We never cut it out. The March was to be kept, but as it was not suitable as No. 5, it was to be published at the end of the Suite." The March is of a jocose nature, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin parts.

V. Scherzo: Allegro con moto, B-flat major, 4-4. There is a single theme with subsidiary, with a second theme in E-flat minor for the trio.

VI. Gavotte: Allegro, D major, 4-4.

The Suite is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, Glockenspiel, triangle, and strings.

* * *

At Brailoff in August, 1878, where Tschaikowsky was reading with delight Alfred de Musset's plays and thinking of an opera based on "Les Caprices de Marianne," he jotted down the idea of a Scherzo for orchestra. Sojourning at Verbovka he wrote to Mrs. von Meck, September 6: "Afterwards the idea came to me of composing a series of orchestral pieces out of which I could put together a Suite, in the style of Lachner. Arrived at Verbovka, I felt I could not restrain my impulse, and hastened to work out on paper my sketches for this Suite. I worked at it with such delight and enthusiasm that I literally lost

* The translations quoted in this article are from Mrs. Newmarch's version of Modeste Tschaikowsky's Life of his brother Peter.

† The tempo of the Intermezzo was originally indicated as Andante instead of Andantino. Changes were made by Tschaikowsky for a second edition of the Suite; the title page of which bore the statement that this edition should not be delivered in Russia.—P. H.

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count of time. At the present moment three movements are finished, the fourth is sketched out, and the fifth sits waiting in my head. . . . The Suite will consist of five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Intermezzo (Echo du bal), (5) Rondo. While engaged upon this work my thoughts were perpetually with you; every moment I asked myself if such and such passages would please, or such and such melodies touch you? Therefore my new work can only be dedicated to *my best friend*." The score bears no dedication.

On November 25 he wrote from Kamenka to Modeste, his brother: "Inspiration has come to me, so the sketch of the Suite is almost finished. But I am anxious because I left the manuscript of the first three movements in Petersburg and it may get lost. I wrote the last two movements here. This short—and if I am not mistaken—excellent Suite is in five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Marche Miniature, (5) Giant's Dance."

Tschaikowsky wrote to his publisher Jurgenson in April, 1879: "Every one is crazy over the Andante, and when I played it with my brother as a pianoforte duet, one girl fainted away (this is a fact!). To make the fair sex faint is the highest triumph to which any composer can attain."

When the Suite was first performed at Moscow it met with decided success. "The short number which Tschaikowsky once thought of cutting out of the work was encored." But Tschaikowsky at Rome in December, 1879, was disturbed because Nicholas Rubinstein had said that the Suite was so difficult as to be impossible. "Either Rubinstein is mistaken, or I must give up composing; one or the other. Why, it is my chief anxiety to write more easily and simply as time goes on, and the more I try—the worse I succeed! I asked Tanéïeff to write and tell me what actually constituted these terrible difficulties. I feel a little hurt that none of my friends telegraphed to me after the performance. I am forgotten. The one interest which binds me to life is centred in my compositions. Every first performance marks an epoch for me. Can no one realize that it would have been a joy to receive a few words of appreciation, by which I should have known that my new work had been performed and had given pleasure to my friends?"

Tanéïeff wrote to Tschaikowsky, saying that Nicholas Rubinstein had pointed out the difficulties; they were chiefly in the wind-instrument parts—especially in those of the wood-wind: there were too few pauses; in the "Andante" the passages leading to the second were extremely difficult; the compass of all the wood-wind instruments



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was too extended; there were difficult rhythms, and a superfluity of chromatic harmonies. When Rubinstein asked the first oboist why he did not play certain notes as they were written, he replied that he could, but it would be bad for his lips, because the notes lay too high. "The French oboe players," he continued, "could bring out these high notes better, because they had different and finer mouthpieces; but with these mouthpieces the middle and lower notes suffered." Tanéïeff wrote at length and gave illustrations in notation.

Tschaikowsky was not at all satisfied with the explanation of N. Rubinstein. "From all he says, I can plainly see that he was out of temper and visited it upon the Suite." Tschaikowsky pooh-poohed the difficulties. "Difficulty is a relative matter; for a beginner it [a certain passage for flute] would not only be difficult, but impossible, but for an averagely good orchestral player it is not hard. I do not lay myself out to write easy things; I know my instrumentation is almost always rather difficult. But you must admit that compared with 'Francesca' or the Fourth Symphony, the Suite is child's play. . . . For ten years I have taught instrumentation at the Conservatoire (not remarkably well, perhaps, but without compromising myself), and two years later remarks are made to me which could only be addressed to a very backward pupil! One of two things: either I never understood anything about the orchestra, or this criticism of my Suite is on a par with N. R.'s remarks upon my Pianoforte Concerto in 1875: that it was impracticable. What was impossible in 1875 was proved quite possible in 1878.

"I explain the whole matter thus: the oboist Herr Z. was in a bad temper—which not infrequently happens with him—and this infected Rubinstein. I like the idea that the high notes are ruination to Herr Z.'s lips!!! It is a thousand pities these precious lips, from which Frau Z. has stolen so many kisses, should be spoilt for ever by the E in alt. But this will not hinder me from injuring these sacred lips by writing high notes—notes moreover that every oboist can easily play, even without a French mouthpiece!"

The Suite was performed at Petrograd, March 25, 1880, by the orchestra of the Russian Opera under Napravnik. The Suite had great

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success, especially the Marche Miniature. Turgeneff was one of the hearers.

In the index of works in Mrs. Newmarch's translation of "Life and Letters of Peter Ilich Tschaikowsky" by Modeste Tschaikowsky, there are references to the First Suite as performed under Tschaikowsky's direction in Carnegie Hall, New York, in May, 1891. In his diary April 27, 1891, he noted: "I could only rehearse the first and third movements of the First Suite. The orchestra is excellent." May 6: "After the Suite the musicians called out something which sounded like 'Hoch!'" May 7: "The concert begins at two o'clock, with the Suite. This curious fright I suffer from is very strange. How many times have I already conducted the Suite, and it goes splendidly. Why this anxiety? I suffer horribly, and it gets worse and worse. I never remember feeling so anxious before. Perhaps it is because over here they pay so much attention to my outward appearance, and consequently my shyness is more noticeable." May 8: "The Third Suite is praised to the skies, and, what is more, my conducting also. Am I really such a good conductor, or do the Americans exaggerate?"

Was this First Suite played at Carnegie Hall under the composer's direction? Contemporary journals reviewing the music festival at the inauguration of Carnegie Hall do not mention it. According to them these works of Tschaikowsky were performed: May 5, 1891, Marche Solennelle; May 7, Suite No. 3; May 8, "Pater Noster and Legend"; May 9, Concerto in B-flat minor No. 1 (Miss Adele aus der Ohe, pianist), and song, "So Schmerzlich," sung by Mrs. Carl Alves.

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AT 8.15

AND THE

FOURTH MATINEE

SATURDAY AFTERNOON, FEBRUARY 17

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PROGRAMME

Mozart Overture to the opera "Le Nozze di Figaro"

Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di minuetto.
- IV. Allegro vivace.

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OVERTURE TO THE OPERA "LE NOZZE DI FIGARO."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It opens Presto, D major, 4-4, immediately with the first theme. The first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows. The second theme appears in A major, a gay figure in the violins, with bassoon, afterwards flute. There is no free fantasia. There is a long coda.

* *

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and La Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

The first performance of the opera in Boston was in all probability Bishop's version.

The last performance was the one given by the Metropolitan Opera House Company in the Boston Theatre, April 15, 1904. The cast was as follows: Count Almaviva, Scotti; the Countess, Mme. Gadski; Susanna, Mme. Sembrich; Figaro, Campanari; Cherubino, Mme. Seygard; Marcellina, Mme. Bauermeister; Basilio, Reiss; Bartolo, Rossi; Antonio, Dufriche. Felix Mottl conducted.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The

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same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna, in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.



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LITERATURE UPON REQUEST

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di minuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. *Allegro vivace*, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

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VARIATIONS AND FUGUE ON A MERRY THEME OF J. A. HILLER (1770)
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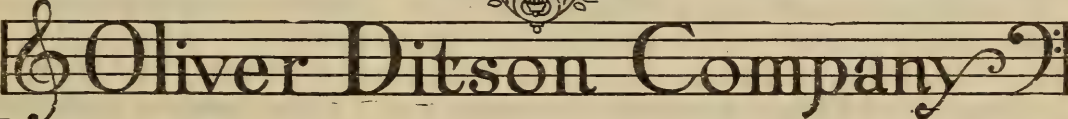
(Born at Brand, Bavaria, on March 19, 1873; died May 11, 1916.)

This composition was performed for the first time at a Gürzenich concert, Cologne, October 15, 1907. The concert was conducted by Fritz Steinbach, to whom the work is dedicated. The first performance in the United States was at Philadelphia by the Philadelphia Orchestra, December 20, 1907. The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Dr. Muck, February 15, 1908. There was another performance on January 28, 1911, Mr. Fiedler conductor.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp, strings.

Reger states on the title-page that the melody of Johann Adam Hiller is dated 1770; he gives no further clue to identification of it. Johannes Reichert, the editor of the programme books of the symphony concerts of the Royal Orchestra, Dresden, says it is from a Sing-spiel of Hiller, but he does not say which one. Fortunately, there is a set of Hiller's operettas in the Boston Public Library, in the remarkable collection of musical works and books on music given with princely generosity to the city by Allen A. Brown.

The theme is from Hiller's operetta, "Der Aerndtekrantz" ("The Harvest Wreath"), in three acts. The operetta was published at Leipsic in 1772. Gerber, in his "Historisch-Biographisches Lexicon

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der Tonkünstler" (first edition, 1790), gives this date of publication, but says nothing about the year of the performance; Dr. Hugo Riemann gives the date of performance "Leipsic, about 1770" ("Opern Handbuch," Leipsic, 1887); Carl Peiser, in his study of J. A. Hiller (Leipsic, 1894), merely mentions the title and the date of publication.

The melody chosen by Reger is in the second act of the operetta (page 51), and it is sung by Lieschen. The melody, with the little instrumental interludes and finale, is followed closely by Reger. The key is the same, E major, and the time is the same, 2-2; but the term Andante is unqualified in the original. The words sung by Lieschen are as follows:—

Gehe, guter Peter, gehe!
 Ich verstehe
 Wie man dich zurücke kriegt.
 Nur ein Wörtchen, nur ein Blick,
 Und er ist vergnügt,
 Und er kommt zurück.

Will er ja die Stirn in Falten .
 Noch erhalten;
 Einen Kuss versprech ich dann.
 Freundlich spitzt er Mund und Ohr,
 Und er lacht mich an
 Und er liebt wie vor.

This may be freely Englished:—

Go, good Peter! I know how you are to be won back. Just a word, just a look; he is happy, he returns.

If he persists in scowling, I promise him a kiss. Then he puckers his lips and pricks up his ear, and he smiles on me and he loves me as before.

Theme. Andante grazioso, E major, 2-2. This theme of eighteen measures has a simple character, yet there is variety in the sections, and there is a certain rhythmic charm. It is sung chiefly by woodwind instruments. The strings have two sections and the conclusion.



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Variation I. Più andante, E major, 2-2. The variation is built on the foundation of a figure in eighth notes. The various sections of the theme appear in divers colors.

Variation II. Allegretto con grazia (non troppo allegro), A major, 3-4. A new motive (*espressivo*, oboes and clarinets) appears over an accompanying figure for 'cellos, supported softly by bassoons and horn. Hiller's theme is soon heard over the same accompanying figure. This is developed freely in A major, then C-sharp major, and at last in G major (oboe). The new theme is reintroduced. The ending, after two changes of tempo, is Largo.

Variation III. Vivace, F-sharp minor, 2-4. This is a free variation with a running figure, first given to strings, derived from the first section of the theme. The close is again a Largo.

Variation IV. Poco vivace (non troppo allegro), F major, 2-4. The theme is proclaimed in a decided manner by bassoons, double-bassoon, 'cellos, and double-basses. Other instruments, at first the horns, give a joyous cry. There are modulations above the theme that continue undisturbed in the basses. Canons are developed out of a section of the theme. After a mighty stroke, wood-wind instruments take up the theme. There is more contrapuntal work, chiefly in canonic form.

Variation V. Andante sostenuto, A major, 3-4, alternating with 2-4, later 6-8, and then 3-4 and 2-4. This variation is in strong contrast with those that precede it. There is the mood of Reger's Sere-nade, Op. 95. The orchestra is divided into three groups, two groups of strings, with one group playing with mutes, and one group of wind instruments. The introductory motive (strings) is not derived from Hiller's theme, but the first section of this theme appears in the alternation of 3-4 and 2-4. The chief section, Quasi più andante, is in 6-8, and Hiller's theme is first developed by the basses, while various expressive melodies are added. A postlude makes use of the introductory motive and a section of Hiller's theme, and ends più lento and pianissimo.

Variation VI. Tempo di minuetto, G major 3-4. A minuet is made by a change in the bars. After a fermata there is a trio, meno mosso, in E minor.

Variation VII. Presto (ma non troppo presto), F-sharp minor, 6-8. A new motive is announced at the start. The movement has the rhythm of a tarantella. The Hiller theme enters, at first for flutes and clarinets. The movement ends gently in A major.



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Variation VIII. *Andante con moto*, F-sharp major, 3-4. This variation is in the nature of an intermezzo. It is comparatively short, and it has a theme of its own, which was hinted at near the end of the seventh variation. The strings are used with and without mutes.

Variation IX. *Allegro con spirito*, F major, 2-2. There is a rapid succession of various tonalities. A new motive is announced at the beginning, and the middle section, *poco meno mosso*, 6-4, has a new, expressive theme (clarinet and horn).

Variation X. *Allegro appassionato*, B minor, 3-4. There is an energetic motive at the beginning (violins). The first section of Hiller's theme soon appears in the basses, afterward in horn with triplets playing about it. The energetic theme enters again in conjunction with sections of the Hiller melody. At the climax the first section of the latter motive is thundered out by trumpets and trombones, and the energetic theme rushes to a tumultuous ending.

Variation XI. *Andante con molto*, E major, 4-4. The variation begins with a peaceful descending chromatic melody (flute and clarinet), of kin to the first section of Hiller's theme and a forerunner of the second theme in the fugue that follows this variation. The Hiller theme first appears in the basses, the chromatic theme is used in a crescendo, but the Hiller melody returns softly. The variation has a more and more peaceful mood to the end.

Fugue. *Allegro moderato (ma con spirito)*, E major, 4-4. The first theme, given immediately to the first violins, has no direct connection with the theme of Hiller. The second violins take up the first fugue theme; violas and 'cellos follow; but, before the 'cellos and double-basses have it together, a voice part is heard (second violins and flute) which hints at the second fugue theme, as did the chromatic melody in the eleventh variation. The first fugue theme next appears in the oboes. A new figure assumes importance, and fragments of the Hiller air are heard. Second violins and violas give out energetically the first fugue theme, which is taken up by flutes and oboes in imitation, but inverted. The joyful horn motive of the fourth variation is heard, and this assumes greater significance later. At the second leading of the fugue theme, the hint at the second is again heard. The third leading is by the second violins, the fourth by the 'cellos. The fugue theme is now worked in freer form. The expressive theme in the ninth variation appears. There is a passionate crescendo, after which the oboes take the fugue theme, "*molto grazioso*." The horn motive from the fourth variation is freely used.



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Another crescendo leads to a new section, *meno mosso*. The oboes give out the second theme of the fugue, which is taken up by second violins, then 'cellos and basses. Other preceding motives enter into the crescendo. The horn theme, now for the trumpet, unites with the first fugue theme (bassoons and lower strings) in a great stringendo. The horns take up the first fugue theme, and there is a *ritardando* which prepares the climax. Trombones proclaim in half-notes, *quasi largo*, the first section of Hiller's theme, while the strings have the first theme of the fugue, and the horns and trumpets have both the second theme of the fugue and the old horn-call. All this is over a pedal-point on B. A great *ritardando* brings the ending, *più largo*.

*
* *

Hiller (Hüller) was born December 25, 1728, at Wendisch-Ossig, near Görlitz. He died at Leipsic, June 16, 1804. He was educated at Görlitz and later at Dresden, where he studied the pianoforte and thorough-bass with Homilius. In 1751 he entered the University at Leipsic, and supported himself by giving music lessons and as flutist and singer. In 1754 he was tutor in Count Brühl's house at Dresden, and in 1758 he accompanied his pupil to Leipsic, which was afterward his dwelling-place. He revived the subscription concerts, and conducted them until 1781, when K. W. Müller founded the *Konzert-gesellschaft*. Hiller was appointed conductor of these concerts, the first conductor of the *Gewandhaus* series. (His successors were Schicht, Schulz, Pohlenz, Mendelssohn, F. Hiller, Gade, Rietz, Reinecke, and Nikisch, who is the present conductor.) He founded a singing-school, resigned, and went to Berlin for four years, but returned to Leipsic in 1789 to be cantor at the *Thomasschule*. In 1801 he retired into private life. Among his compositions are twelve *Singspiele*, cantatas, much church music, orchestral music (symphonies, etc.; in manuscript), many songs. He established the first music journal, *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend* (Leipsic, 1766-70). His "*Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler*" (1874) contains sketches of Bach, Graun, Handel, Hass, Jomelli, Tartini, and others. He wrote treatises, among them his "*Anweisung zum musikalisch richtigen Gesang*" (1774) and "*Anweisung zum musikalisch zierlichen Gesang*," which may be studied to-day with profit by singers and singing-teachers. Nor was he a mere theorist about singing, for he had brilliant pupils, as Corona Schröter. All in all, an incredibly industrious man, a versatile one and gifted.

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OVERTURE TO THE OPERA, "THE SOLD BRIDE" . FREDERICK SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is

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resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

* * *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The Libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

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When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said, "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

* Also known as the "sedalk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousesdka, a species of ländler.

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PROGRAMME

Sibelius Symphony No. 1, in E minor, Op. 39
I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Beethoven Overture to Goethe's "Egmont," Op. 84

Wagner "A Siegfried Idyl"

Strauss "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty-five minutes

SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the

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strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a *diminuendo* leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. *Allegro*, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. *Finale (Quasi una fantasia)*, E minor. The *Finale* begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing

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mood of the Finale is one of wild and passionate restlessness, but the second chief theme, *Andante assai*, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipzig journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's

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death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty,

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so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world from which we have retired entirely. . . . But now listen; you will, I

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trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Tribschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf", mein Kind, schlaf ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton



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Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sie ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Tribschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo),

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Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
 Von vielfach reizend schönen Weiblichkeiten
 Möcht' ich durchziehn im Sturme des Genusses,
 Am Mund der Letzten sterben eines Kusses.
 O Freund, durch alle Räume möcht' ich fliegen,
 Wo eine Schönheit blüht, hinknien vor Jede,
 Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lusterermattung,
 Erhalte frisch im Dienste mich des Schönen,
 Die Einzle kränkend, schwärm' ich für die Gattung
 Der Odem einer Frau, heut Frühlingsduft,
 Drückt morgen mich vielleicht wie Kerkerluft.
 Wenn wechselnd ich mit meiner Liebe wandre
 Im weiten Kreis der schönen Frauen,
 Ist meine Lieb' an jeder eine andre;
 Nicht aus Ruinen will ich Tempel bauen.
 Ja, Leidenschaft ist immer nur die neue;
 Sie läßt sich nicht von der zu jener bringen,
 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue.
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;

*Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau, was born at Cstata, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und-kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of glorified woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,



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Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at

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last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplors his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* *

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onoforio Gilberti. It was



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then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissoluto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantasie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem

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by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancer so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Pológnac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).

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AT 8.15

AND THE

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SATURDAY AFTERNOON, MARCH 17

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WITH HISTORICAL AND DESCRIPTIVE

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PROGRAMME

Liszt A Faust Symphony in Three Character Pictures
(after Goethe)

I. FAUST:

Lento assai. Allegro impetuoso.

Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.

Final Chorus, "Alles vergängliche": Andante mistico.

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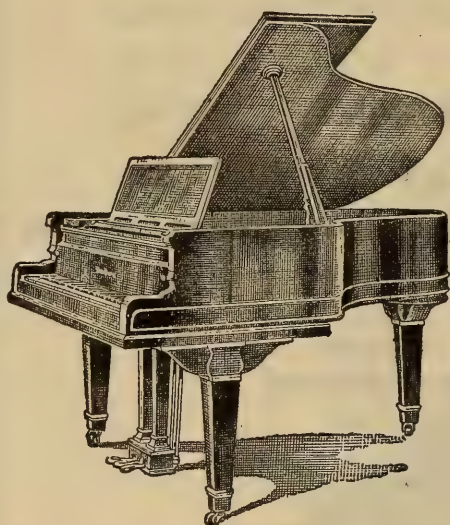
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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):
I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at
Bayreuth, July 31, 1886.)

In 1912, Dr. Karl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915.

* * *

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is

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eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettle-drums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now played the bass clarinet is used, but only for a few measures.

* *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written

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in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William F. Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

* * *



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LITERATURE UPON REQUEST

I. "FAUST."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, *Lento assai*, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An *Allegro impetuoso*, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon,* *Lento assai* (original version), gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, *Meno mosso, misterioso e molto tranquillo*, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages

* The references to instruments apply to the score as published.

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in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso, poco meno mosso*, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo, *Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.



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II. "GRETCHEN."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, *dolce amoroso*; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stehts verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W.



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Ambrose, when he said of Jacques Offenbach, in speaking of his operabouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!' "

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistophêles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. In-



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interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode *un poco animato* follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. *Allegro animato*; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings *pizzicati* give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's *Walpurgis* scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. *Andante*: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the *Allegro non troppo* the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. *Poco andante, ma sempre Alla breve*: the Gretchen theme is colored mysteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.



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These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

On July 23, 1861, Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he suggested a change in the conclusion. "And now I have another thing on my heart. Will you not be offended by my boldness? The declamation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a '*straniero*' [foreigner]. I grow red with anger at the thought. Do me, a German, the favor of changing this declamation." Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E — — — —), and there is nothing ignoble in this treatment."

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3-5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged

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him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsitz, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of

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which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damirosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

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- Symphony No. 3 in E-flat major, "Eroica," Op. 55 I. November 2
Symphony in F major, No. 8 IV. February 15

BERLIOZ

- Overture to "The Corsair," Op. 21 I. November 2

FRANCK

- Symphony in D minor III. January 4

LISZT

- "Mazeppa": Symphonic Poem, No. 6, for full orchestra (after Victor Hugo) I. November 2
"A Faust Symphony" V. March 15

MOZART

- Overture to "The Marriage of Figaro" IV. February 15

REGER

- Variations and Fugue on a Theme by Hiller IV. February 15

RIMSKY-KORSAKOFF

- Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 II. November 30

SCHUMANN

- Symphony in E-flat major, No. 3, "Rhenish," Op. 97 II. November 30

SMETANA

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STRAUSS

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OVERTURE TO THE OPERA "LES ABENCÉRAGES" . LUIGI CHERUBINI

(Born at Florence, Italy, September 14, 1760; died in Paris, March 15, 1842.)

"Les Abencérages, ou l'Étendard de Grenade," opera in three acts, libretto by Victor Joseph Étienne de Jouy, music by Maria Luigi Zenobio Carlo Salvatore Cherubini, was performed for the first time at the Paris Opéra, April 6, 1813. The cast was as follows: Almanzor, Louis Nourrit, the father of the celebrated tenor Adolphe Nourrit; Alemar, Dérivis; Gonsalve de Cordone, Lavigne; Kaled, Laforest; Noraïne, Mme. Branchu, one of Berlioz's idols in his youth in the opera house; Égilone, Miss Armand. The chief dancers were Mmes. Gardel and Bigottini, Messrs. Vestris and Albert.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is in classic form and requires little analysis. There is an introduction, Largo, D major, 4-4, in which a stately announcement fortissimo is answered by wood-wind instruments. The main body of the overture is an Allegro spiritoso, D major, 2-2. The first theme is of a martial character; there is a vigorous subsidiary motive; a chromatic transitional passage leads to the expressive second theme. These themes are developed and repeated in orthodox fashion.

The overture was performed in Boston at a concert of the Harvard Musical Association, Carl Zerrahn conductor, January 18, 1867, and played at least three times at later concerts of this society.

The overture was performed in Boston at an Orchestral Union concert, March 6, 1867; at a Theodore Thomas concert, November 20, 1875; and at concerts of the Boston Symphony Orchestra, March 3, 1888; March 30, 1907; October 30, 1909.

* * *

The opera met with little success. It was performed only twenty times. Théodore de Lajarte in his "Bibliothèque Musicale du Théâtre de l'Opéra" says, "This fine work did not have the success it deserved." The orchestral parts show that the opera had been cut down to two acts, but the opera was never thus performed. The overture, several choruses, the air of Gonsalve, "Poursuis tes belles destinées," the scene for Almanzor, "Suspendez à ces murs mes armes, ma bannière," and two or three other numbers were highly praised at the time. Detached pieces were afterwards performed in concerts.

Various reasons have been given for the failure of the opera. Some blamed the librettist; some the subject; some the composer; others gave the defeat of Napoleon in Russia and the consequent dejection of the Parisian public as the cause.

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Jouy, the librettist, was an extraordinary person. Born at Jouy, near Versailles, in 1764 (according to some authorities, in 1769), he died at Paris in 1846. His youth was adventurous and stormy. As a French soldier he went to Guiana, afterwards to India, where he became intimate with Tippo Saib. He was imprisoned in India for an amorous intrigue, or, as some say, for an incredible act of sacrilege; he escaped; he was shipwrecked, and saved; and in 1792 he rejoined the army. Denounced as a foe to the Revolution and an enemy of the people, he fled to England, and there married a niece of Lord Malmesbury. Returning to France he served in the army as a commander, but he was arrested on the charge of corresponding with the English, and he retired in 1799. Then he busied himself as a journalist and pamphletier; he also wrote librettos, vaudevilles, comedies, tragedies. His tragedy "Tippo Saib" (1813) was founded on personal knowledge. "Sylla" (1822) was successful through the acting of Talma. As the "Ermite" he wrote several volumes in which he portrayed the life, manners, and politics of the period. He made war on the Restoration and was imprisoned for a too vigorous article. Louis Philippe made him conservator of the Louvre library, with lodging in the Château of Saint Germain-en-Laye. In 1815 Jouy was chosen a member of the French Academy.

He wrote these librettos for the Opéra: "La Vestale," music by Spontini (December 16, 1807); with d'Ésménard, "Fernand Cortez," music by Spontini (November 28, 1808); "Les Bayadères," music by Catel (August 8, 1810); "Les Amazones," music by Méhul (December 17, 1811); "Les Abencérages," already noted; "Pélage," music by Spontini (August 23, 1814); with Lefebvre, "Zirphile et Fleur de Myrte," music by Catel (June 29, 1818); with Balocchi the arrangement "Moïse" from Rossini's "Mosè en Egitto" for the Paris Opéra (March 26, 1827); "Guillaume Tell," music by Rossini (August 3, 1829).

* * *

Jouy based his libretto of "Les Abencérages" on one of the many legends told of the noble Moors who took their name from Jusuf ben Serragh, went to Spain in the eighth century, and were the bitter foes of the Zegris.* It is said that the love of an Abencerrage for the sister, or wife, of Boabdil brought on the massacre of the chief members of the family in the Alhambra. When Richard Ford wrote his "Handbook for Travellers in Spain" (2d ed., 1847) the guides to the Alhambra showed in the Hall of the Abencerrages some dingy stains near the

*The Zegris (Thegrim, the people who came from Thegr, or Arragon) espoused the faction of Ayes Shah, a wife of Abu-l-hasan, king of Granada. The Abencerrages, the Beni Cerraj (the children of the saddle, or palace), took sides with Isabel de Solis, a Christian, who, taken prisoner by the Moors, became the favorite wife of Granada's king, and was known on account of her surpassing beauty, which excited the jealousy of Ayes Shah, as Zoraya, "Morning Star." Boabdil, the son of Ayes Shah, dethroned his father in 1482.

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fountain as the blood-marks of the Abencerrages massacred here by Boabdil. "Alas," cries out the entertaining Ford, "alas, that boudoirs made for love and life should witness scenes of hatred and death! And oh, dearest reader! believe this and every tale of the Alhambra, a sacred spot far beyond the jurisdiction of matter-of-fact and prosaic history: do not disenchant the romance of poetry, the genius loci; where fairies have danced their mystic rings, flowers may spring, but mere grass will never grow; above all, eschew geology; deem not these spots ferruginous, for nothing is more certain than that heroic blood never can be effaced, still less if shed in foul murder. Nor, according to Lady Macbeth, will all the perfumes of Arabia mask the smell. This blood is quite as genuine to all intents of romance as is that of Rizzio at Holyrood-house, or of Becket at Canterbury. Beware, says Voltaire, 'des gens durs qui se disent solides, des esprits sombres qui prétendent au jugement parce-qu'ils sont dépourvus d'imagination, qui veulent proscrire la belle antiquité de la fable—gardez-vous bien de les croire.'"

The story chosen by Jouy, now rejected as a fable, furnished Châteaubriand the subject of a romance, "Les Aventures du Dernier Abencérage." The scene of the opera is the Alhambra; the time is the first year of the reign of Ferdinand V., who died in 1516. The talismanic standard of Granada plays an important part.

The action of the opera was said to be cold and slow. J. D. Martine in his singular but valuable book, "De la Musique Dramatique en France" (Paris, 1813), wrote a contemporaneous opinion: "The music of 'The Abencerrages' only confirms me in my opinion concerning the quality of M. Cherubini's talent. The majority of the choruses and the overture (the character of which presents a happy contrast) are effective; the first air of Almanzor, his duet with Zoraïme [*sic*] in the first act, his farewell to his country, the first number for Gonsalvo [*sic*] and the songs of the Troubadours deserve praise for the melody and the expression; but there is nothing remarkable in the music for Zoraïme [*sic*] and Alemar. If the latter's air in the third act 'Le jour de la vengeance arrive,' is not without character, how many airs of the same kind are superior to it! There can be nothing more soporific than the air in the second. As a whole, this work, of which the first act is the best, does not excite the lively sensations that spirited, inspired music produces; there is more science, more labor than genius. Truly beautiful airs are those that a sensitive amateur retains easily, that are engraved on his memory. They have no influence on what I may call 'this readiness for impression.' He will recollect the delicious airs



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in 'Dido'* and 'Œdipus'† as well as vaudeville airs, just as the connoisseur of poetry will learn beautiful verses of tragedy with as much ease as he will a passing line."

Martine added this malignant footnote. He first quoted an opinion contrary to his concerning "The Abencerrages": "Cherubini seems to me to have worthily sustained in this work the name that musicians have agreed to call him—the first of European composers." Martine then answered: "I should like to ask this journalist who are the musicians that have proclaimed M. Cherubini to be the first of European composers. Surely not M. Grétry, who in his writings, where he cites with praise the majority of composers of our period, has not mentioned him. Assertions of this kind have not worth when they are neither published nor proved, and I do not know that M. Méhul has advanced one of like nature. But is there nothing suspicious in this testimony? Could M. Méhul give himself the first place, to which he would, however, have an incontestable right, if he had only to fear M. Cherubini?"

On the other hand, Beethoven, when asked by Cipriani Potter who was the greatest composer then living except Beethoven, answered, "Cherubini." He wrote to Louis Schlösser about to visit Paris in 1823, "Say all inconceivably pretty things to Cherubini—that there is nothing I so ardently desire as that we should soon get another opera from him, and that of all our contemporaries I have the highest regard for him." Seyfried reported Beethoven as saying, "Among all the composers alive, Cherubini is the most worthy of respect." Mendelssohn—not a broad-minded, sympathetic, or intelligent judge of opera—wrote to Moscheles (November 30, 1837): "And how is old Cherubini? There's a matchless fellow! I have his 'Abencérages' and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written, or feel grateful enough to the grand old man for it. Besides, it is all so free and bold and spirited." Mendelssohn was judging from the score. What he said might be true, and yet the opera as a dramatic work might be slow and dull.

Napoleon, who did not like Cherubini's music, attended the first performance of "Les Abencérages." The next day he left to meet the Russians and their allies.

The gossiping Castil-Blaze says that the dancer Albert had studied a brilliant solo for the guitar which he was to play while dancing with two charming ballerinas in the opera. Antonin secretly practised this solo, "worked assiduously" on the *rasgado* and arpeggios, to pluck the flower of this novelty. To insure success he made Mme. Courtin, a

*"Didon," opera by Marmontel and Piccini, Paris Opéra, December 1, 1783.

† "Œdipe à Colone," opera by Guillard and Sacchini, Paris Opéra, February 1, 1787.

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dancer, and the wife of the Secretary of the Opéra, his accomplice. The music for this dance with guitar solo was slipped into the orchestral parts of "Noces de Gamache."* Antonin and Mme. Courtin, cloaked, came to the opéra house and hid behind a scene. At a certain chord played by the orchestra they rushed on the stage, danced to the guitar played by Antonin, and thus anticipated the performance of "Les Abencérages." The audience applauded madly, but the ballet masters were furious. "Achilles drew his sword on the perfidious Ajax, the prudent Ulysses stepped in to separate the combatants, and Albert, the virtuoso, assumed his rights in a most brilliant manner in the new opera." Since the Court ballets the guitar had not been used on the stage of the Opéra.

CONCERTO IN A MINOR, FOR VIOLIN AND VIOLONCELLO, OP. 102.

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms visited Italy in the spring of 1887, and he spent the summer of that year at Thun, Switzerland, where he wrote this concerto and the Gipsy songs for four solo voices with pianoforte accompaniment, Op. 103. In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he thus referred to the concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing which does not figure in his catalogue—but neither does it figure in other people's! I leave you to guess the particular form of idiocy!"

Miss May says in her *Life of Brahms* that the concerto was first performed at Cologne, October 15, 1887. But Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only be the latter at best. Perhaps I may send it you from Cologne, which is my destination to-day."

The concerto was performed privately, immediately after it was completed, in the Louis Quinze room of the Baden-Baden *Kurhaus*, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden November 17. The concerto was performed at Leipsic in

*"Les Noces de Gamache: ballet-pantomime-folie," in two acts, music arranged by the Citizen F. C. Lefebvre, produced at the Paris Opéra 28 Nivôse year IX (January, 1801), was revived in 1812-13-14-15-17-18-19-20-41.

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the Gewandhaus, January 1, 1888, with the same players, and Brahms conducted. There was a performance at Meiningen, December 25, 1887, and at Stuttgart in June, 1888. Other early performances were by the Berlin Philharmonic Society, led by von Bülow, February 6, 1888; at London Symphony concerts, led by Henschel, February 15 and 21, 1888; at the Philharmonic concert in Vienna, led by Richter, December 23, 1888. The solos were played at all these concerts by Joachim and Hausmann.

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed at the concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder, and they played it at the concert of the Boston Symphony Orchestra in Boston, February 1, 1902. Messrs. Willy Hess and Alwin Schroeder played it at a concert of the Boston Symphony Orchestra January 22, 1910.

* * *

I. Allegro, A minor, 4-4. There are four measures for full orchestra which announce the stormy first theme. There is an introductory cadenza, at first for the solo 'cello, and then carried on by it and the violin. The first theme is developed in a long tutti passage. After the orchestral development of this theme and its subsidiary, the two



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solo instruments develop the theme in a somewhat different manner. The second theme, after brilliant passage-work, enters in the key of C major. The working out is long and most elaborate.

II. Andante, D major, 3-4. This movement might be said to be in the form of a minuet and trio, although it has little or none of the character of the minuet. The first and third parts contain the development of a quiet theme. The middle part has a more songlike theme in F major. The movement is short.

III. Vivace non troppo, A minor, 2-4. The Finale is an energetic rondo built on four contrasted themes. "Its family resemblance, in the matter of construction, to the finale of Brahms's symphony in C minor is unmistakable."

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, solo violoncello, and the usual strings.

* * *

Max Kalbeck in his monumental *Life of Brahms* intimates that impressions of the Bernese Oberland shaped the chief themes of this concerto. The influence of Viotti's violin concerto in A minor is also felt. This concerto was one of Joachim's favorite pieces, and Brahms was fond of it. He and Joachim had fallen out when Brahms espoused the side of Amalie Joachim, who was separated from her husband in 1882. Brahms possibly thought that the recollection of Viotti's concerto and the association of Robert Hausmann, their common friend, might bring back the old feelings. Yet Brahms wrote to his publisher that, on account of his present relations with Joachim, he would like to abandon the work. Alterations were made in the score after the rehearsal at Baden.

The programme of the Gürzenich concert in Cologne included besides the double concerto Brahms' "Gesang der Parzen," Mendelssohn's overture "Meeres Stille und Glückliche Fahrt," the Adagio from Spohr's Ninth Violin Concerto, Schubert's "Gott in der Natur" arranged by Wüllner for mixed chorus and orchestra, an Adagio and Allegro by Boccherini for violoncello and string orchestra, and Beethoven's Fifth Symphony.

Many musicians, among them Clara Schumann, thought the idea of the double concerto an unfortunate one: "As it is also not a brilliant piece for the instruments, I do not believe that the concerto has a future."

A concerto for violin and violoncello with orchestra is seldom heard in the concert room. There are many compositions for various solo stringed instruments grouped together: thus "Le Coucou," for viole d'amour and double-bass by Antoine Bruni (1759-1823), was played in December, 1892, at a Colonne matinée in Paris. There are double concertos for violin and viola and for two violins by Mozart; a triple

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concerto for piano, violin, and 'cello by Beethoven, also one by Emanuel Moór, the composer also of a concerto for two violoncellos and orchestra; a double concerto for two violins by Spohr,—I cite at random. This concerto of Brahms is not merely a duet for virtuosos: the work has a symphonic character, and the solo instruments and the orchestra contribute alike to the musical structure of the whole. On the other hand, the soloists are not unduly subordinated, and, as has well been said, they are *primi inter pares*.

SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and

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cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water; but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance, of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for danc-

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ing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied

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ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were com-

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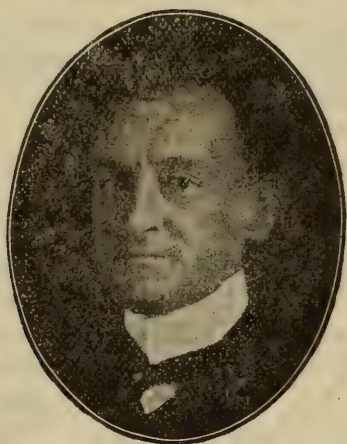
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posed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It



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appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the

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first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish 'tutti cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

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II. Très lent.
III. Animé.

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SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaæg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet,

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and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which

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has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords

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* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect

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coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render

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them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher*.' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know

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futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liège, Brussels, even at Paris, they were learning how to write his name on programmes. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

A FAUST OVERTURE RICHARD WAGNER
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out

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in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's 'Faust,'" but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette*

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.



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Musical of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Glasenapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* *

Wagner's purpose was to portray in music a soul "awearied of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will



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be seen that he had already produced the overture at Weimar.* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely

* This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by

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the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.”

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic Concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eissfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (*Assai sostenuto*), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (*Assai con moto*), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns,



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and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation. An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling

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was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, Vivo, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a ritornello. Mr. Schelling remembered the music in Spanish cafés-chantants, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a ritornello for the instruments, all would repeat the song. Mr. Schelling's ritornello is in 7-8 time. A repetition of the Rondo jig brings the end.

The concerto was performed for the first time at a concert of the Boston Symphony Orchestra in Providence, R.I., on October 17, 1916 (Mr. Kreisler, violinist). It was played by the same violinist and orchestra in Cambridge, Mass., October 19, 1916.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte (Boston, 1915), Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

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(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused

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to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspira-

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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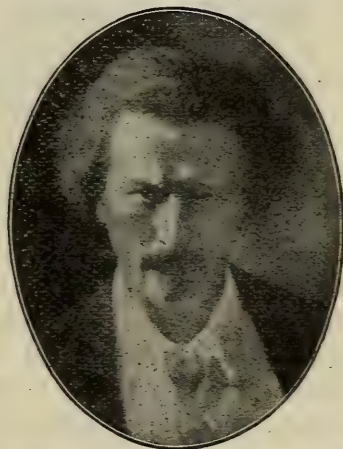
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tion is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The

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rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the

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Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

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Dr. KARL MUCK, Conductor

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Mezzo-Soprano

Sibelius Symphony No. 1, in E minor, Op. 39

Rinaldo da Capua Recitative and Air from "Vologeso"
"Dal sen del caro sposo"

Smetana Symphonic Poem, “Wallenstein’s Camp”

R. Strauss . Three Songs with Orchestra $\left\{ \begin{array}{l} \text{(a) Morgen} \\ \text{(b) Die Nacht} \\ \text{(c) Heimliche Aufforderung} \end{array} \right.$

Debussy Prelude to Stephane Mallarme's Eclogue
"The Afternoon of a Faun"

Chabrier Rhapsody, "España"

The length of this programme is two hours

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* * *

These musical works have been founded on the pranks of Till:—"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler, Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Busard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapa-

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cious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900). A ballet, arranged by Nijinsky with Strauss's music, is announced for performance by the Ballet Russe in New York, October 16, 1916.

* * *

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulen Spiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl.

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Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw



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ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general; Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *wylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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Programme of the SECOND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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PROGRAMME

Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Tschaikowsky Air des Adieux from "Jeanne d'Arc"

Smetana Symphonic Poem, "Valdštyňův Tábor"
("Wallenstein's Camp")

R. Strauss Three Songs with Orchestra
a. "Die Nacht" ("Night"), Op. 10, No. 3
b. "Morgen," Op. 27, No. 4
c. "Secret Invitation," Op. 27, No. 3

Debussy "Prélude à l'Après-Midi d'un Faune [Eglogue de S.
Mallarmé]" (Prelude to "The Afternoon of a Faun
[Eclogue by S. Mallarmé])"

Chabrier "España," Rhapsody for Orchestra

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SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind

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instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento, E-flat major, 2-2.* Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt

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at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its con-

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tinuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

RECITATIVE, "GOD WILLS IT SO," AND AIR, "FAREWELL, YE FORESTS,"
FROM THE OPERA "THE MAID OF ORLEANS" (ACT I., SCENE 7).

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Oui, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.

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Adieu, forêts, eau pure de la source,
 Je vais partir et ne nous verrai plus.
 Jeanne vous fuit et pour jamais, oui, pour jamais.
 O doux vallon où j'ai connu la joie!
 Aujourd'hui je te quitte, doux vallon!
 Et mes agneaux dans les vertes prairies
 Demanderont en vain leur guide.
 Au champ d'honneur je dois guider les braves,
 Cueillir les palmes sanglantes de la victoire.
 Je vais où les voix m'appellent.

Seigneur, vous voyez au fond de mon âme.
 Mon cœur se brise, mon âme souffre.
 Adieu, forêts, etc.

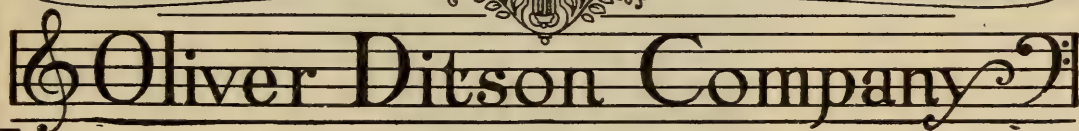
JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.

AIR.

Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

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H. K. M. in *The New Republic*, July 8, 1916.

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SYMPHONIC POEM, "VALDŠTYNŮV TÁBOR" ("WALLENSTEIN'S CAMP").

FRIEDRICH SMETANA

(Born at Leitomischl, in Bohemia, March 2, 1824; died in the insane asylum at Prague, May 12, 1884.)

This symphonic poem, based on the first part of Schiller's "Wallenstein" trilogy,* was composed at Gothenburg, Sweden, towards the close of 1858. It was completed January 4, 1859, and performed for the first time at a concert of the composer's works at Zofin,† January 5, 1862, when his symphonic poem "Richard III," completed in July, 1858, was also performed for the first time.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, and strings.

For the Programme Book of January 2, 1897, William Foster Apthorp wrote the following analysis: "It opens with a tumultuous outburst of the full orchestra, Allegro vivace in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to pianissimo, now swelling to the most strident double-fortissimo of the full band. Ever

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

† Zofin is an island of the Moldau. The National Theatre of Prague faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

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and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.

"Still further on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading accelerando to a return of the opening tumult of the poem. This soon subsides, however, and we come to an Andante (4-4 time) in which the mysterious pizzicato of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins is probably meant to suggest night and darkness. This short Andante leads to a Tempo di Marcia, Moderato in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning pianissimo and gradually swelling to the full strength of the orchestra. The working up of this march-theme is exceedingly elaborate, and continues until the end of the composition."

Proksch wrote on October 16, 1858, to Smetana: "You have made a happy choice in putting your hand on Schiller's 'Wallenstein's Camp' for writing introductory music. The poem is capable of being 'symphonized,' for there is very rich and varied material. If this fortunate choice turns out well for you, you are sure of making an epoch with it."

Miloslav Rybak, quoted by William Ritter in his "Smetana" (Paris, 1907), has pointed out that in this poem where the subject allowed the use of Czech musical material, Smetana does not seem even to have perceived the opportunity. "And the evolution in him of the feeling for national music would be marvellously illustrated by a parallel between the opening of this 'Camp of Wallenstein,' with its hurly-burly and military tumult and the wholly national shape of the orgy of the cavaliers' escort in 'Sarka' in spite of the almost total absence of national melodies."

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"DIE NACHT" ("NIGHT"), OP. 10, NO. 3 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Die Nacht" is the third of "Acht Gedichte" from "Letzte Blätter" by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).

Original key, D major, Andantino, 3-4.

Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle L chter dieser Welt,
Alle Blumen, alle Farben
L scht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgepl ndert steht der Strauch,
R cke n her, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Huneke. • (1910)



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All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

'Neath her veil doth Night enfold
E'en the streamlet's silv'ry light,
And from dome and window bright
Steals the Gold.

Plunder'd now the bushes stand,
Come thou near, I fear when nearest
That the Night may snatch thee, dearest,
From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

"MORGEN," OP. 27, No. 4 RICHARD STRAUSS
(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.



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LITERATURE UPON REQUEST

"TO-MORROW."

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna:* "Meiner geliebten Pauline, zum 10 September, 1894."

Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

* Pauline de Ahna was born at Ingelstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Heitzog and afterward with Strauss, who went to Weimar in 1889 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

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Auf, hebe die funkelnde Schaale empor zu Mund,
 Und trinke beim Freudenmahle dein Herz gesund.
 Und wenn du sie hebst, so winke mir heimlich zu,
 Dann lächle ich und dann trinke ich still wie du.
 Und still gleich' mir betrachte um uns
 Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
 Nein, hebe die blinkende Schaale gefüllt mit Wein,
 Und lass beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
 Dann verlasse der lauten Genossen, fest freudiges Bild,
 Und wandle hinaus in den Garten zum Rosenstrauch,
 Dort will ich dich dann erwarten, nach altem Brauch,
 Und will an die Brust dir sinken, eh' du's gehofft,
 Und deine Küsse trinken, wie ehemals oft
 Und flechten in deine Haare der Rose Pracht.
 O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

THE LOVER'S PLEDGE.

Up, lift now the sparkling gold cup to the lip and drink!
 And leave not a drop in the goblet fill'd full to the brink,
 And, as thou dost pledge me, let thine eyes rest on me,
 Then I will respond to thy smile and gaze all silent on thee.
 Then let thy eyes bright wander around o'er the comrades gay and
 merry.

Oh, do not despise them, love;
 Nay, lift up the sparkling goblet and join the sway,
 Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
 Rise and turn thine eyes from the drinkers and hasten away!
 And wending thy steps to the garden, where blush the roses fair,
 Come to the sheltering arbor! I'll meet thee there,
 And soft on thy bosom resting, let me adore
 Thy beauty, drink thy kisses as oft before,
 I'll twine around thy fair forehead the roses white.
 Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans?



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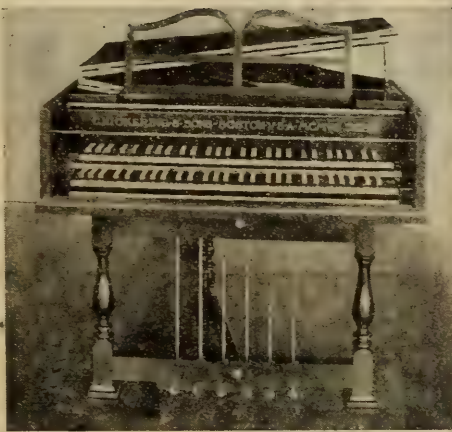
No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme



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which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

RHAPSODY FOR ORCHESTRA, "Espanña" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! And al And al!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *And al And al! And al!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small

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and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* * *

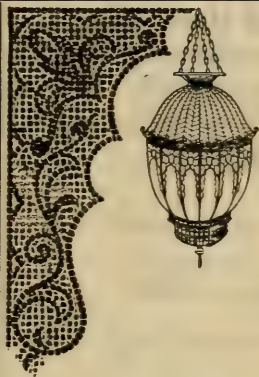
A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

* * *

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

* Other derivations are given.



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La Jota en el Aragon
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This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (Nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassey, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese * are proud of their dance.

Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!
Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierto es que bailar no vieron
La Jota una sola vez.

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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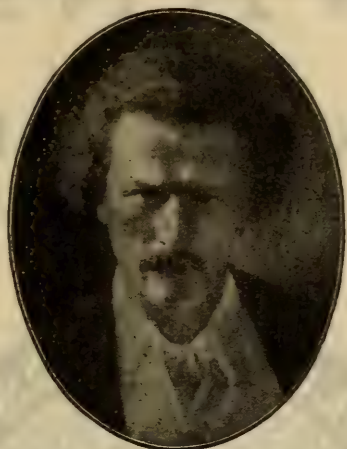
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- | | | |
|---|-------|-------------------|
| 1. Sonata in C minor, Op. 111 | - - - | Beethoven |
| Maestoso:—Allegro con brio ed appassionato | | |
| Arietta: | | |
| Adagio molto semplice e cantabile | | |
| 2. Papillons, Op. 2 | - - - | Schumann |
| 3. Sonata, Op. 21 | - - - | Paderewski |
| Allegro con fuoco Andante ma non troppo. | | |
| Allegro vivace. | | |
| 4. (a) Nocturne | } | - - - Chopin |
| (b) Etude | | |
| (c) Scherzo in C-sharp minor | | |
| 5. (a) Chant d'amour | } | - - - Stojowski |
| (b) Près du ruisseau | | |
| 6. Midsummer Night's Dream Fantasia | - - - | Mendelssohn-Liszt |

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(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carole was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as

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early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony Concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!

ARAQUIL. Avec de Navarrais . . .

ANITA. Il jouait à la paume,
Il les avait battus. J'applaudissais, et puis
À la course des Novillos. . . .

ARAQUIL. Je ne la quittais pas des yeux!

ANITA. Le soir . . .

ARAQUIL. Elle et moi, nous dansâmes . . .

ANITA. L'air de cette jota, je l'entendrai toujours.

The Malagueña, with the Rondeña, is classed with the Fandango. "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called

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the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling

* "Flamenco," in Spanish, means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.

"The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!*

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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PROGRAMME

Beethoven Symphony No. 8, F major, Op. 93

- I. Allegro vivace e con brio.
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

Borodin Orchestral sketch: On the Steppes of Middle Asia

Rachmaninoff Second Concerto for Pianoforte with Orchestra, Op. 18

- I. Moderato.
- II. Adagio sostenuto.
- III. Allegro scherzando.

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SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glögg's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzenbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna, in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di minuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that

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of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version shorter by thirty-four measures.

ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.

ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

“Dans les Steppes de l’Asie Centrale: Esquisse Symphonique” was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

“In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily ad-

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vances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

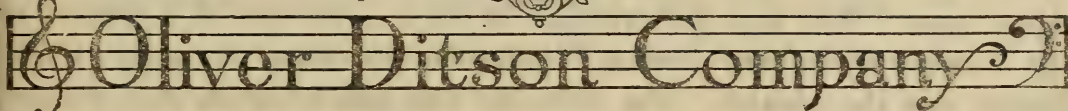
The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

* * *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central



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Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Bada. Mr. Polacco, conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

*
* *
*

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

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(Born in the Government of Novgorod, April 1, 1873; now living.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the

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Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

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This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which

*Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Petrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at Petrograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.



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the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, *meno mosso*, for the same instrument. Then comes a section Allegro scherzando, *moto primo*, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra *maestoso*, with chords for the solo instrument. There is a brilliant Coda.



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LITERATURE UPON REQUEST

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind; the two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had trans-

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theatre An der Wien Vienna, December 20, 1823, and performed only twice.

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lated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Fugendsamen Euryanthe von Savoyen" ("The Story of the innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack

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of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic.” Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: “That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect.”

* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar’s phrase: “Ich bau’ auf Gott und meine Euryanth’” (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for ’cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, “O Seligkeit, dich fass’ ich kaum!” from Adolar’s air, “Wehen mir Lüfte Ruh’” (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine’s vision of Emma’s ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won



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the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to



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Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of

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1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a

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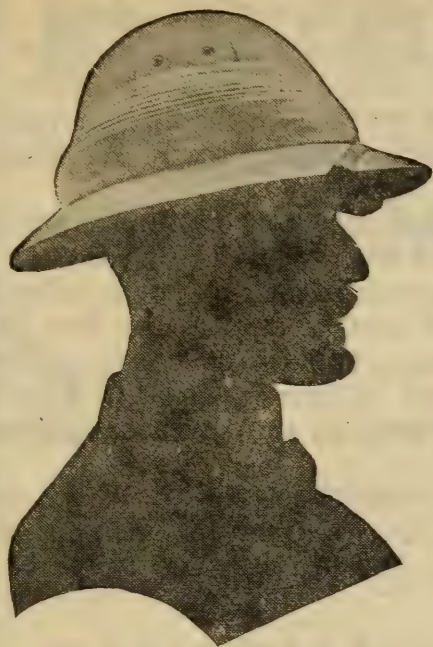
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fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

*
* *

Weber conducted a few performances in Vienna with success. After the first he made cuts. After he left the city the public took less and less interest in the opera. Conradin Kreutzer endeavored to save the work by making the story more coherent and by condensing it. After twenty performances the opera was withdrawn.

First performances of the opera in other cities: Dresden, March 31, 1824, with Schroeder-Devrient as the heroine. Leipsic, May, 1824. Berlin, December 23, 1825, with Mmes. Seidler and Schulz and Messrs. Bader and Blume. Paris, at the Opéra, in a singular version, with interpolations from "Oberon," April 6, 1831, Mmes. Damoreau and Dabadie and Messrs. Nourrit and Dabadie. Mme. Schroeder-Devrient and a German chorus sang it the same year. Another version by Saint-Georges and Leuven, Théâtre-Lyrique, September 1, 1857 (Mmes. Rey and Borghèse; Michot and Balanque; Eglantine was transformed into a gypsy zarah; Adolar and Lysiart became Odoard and Reynold. Recitatives were struck out, and dialogue substituted. Berlioz's arrangement of the "Invitation to the Dance" and the Gypsy March from "Preciosa" were introduced. London, June 29, 1833. New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Eglantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl conducted. On December 1, 1884, the Liederkrantz Society of New York performed the first act in concert form.

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prove the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. I quote from a letter of the Berlin correspondent of *Musical America*. This letter was dated March 11.

"'The Seven Ravens'* is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view.

"To my mind Moser has made a great mistake in choosing a fairy tale as the subject of a libretto for music that is largely dramatic. Could anything but a hybrid product result from such a mixture? Moser has taken the familiar tale of the seven ravens and their spinning sister as a fundamental idea, and, in addition, has constructed two more or less illogical figures in the characters of the Chancellor and his intriguing wife, who might be considered counterparts of Telramund and Ortrud, were they not so very much less believable. The good fairy who appears to the spinning maiden, while theatrically strikingly effective, especially when her advent is so cleverly planned

* Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).

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as at the Royal Opera, emphasizes the element of incongruity when she and the maiden sing a duet of lyrical import to music rather intensely dramatic.

"'The Seven Ravens' contains some rather clever diction and evinces considerable knowledge of stage technique, but its author manifests little understanding of the significance of Weber's music. Moreover, he indulges now and then in doggerel which is far from enhancing the value of his work. On the whole, I think we must rest content with Weber's exquisite score as such and, if the original libretto can no longer be endured, depend upon concert performances for enjoyment of the music."

The chief singers at this performance were Mmes. Hafgren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann and Bischoff. Leo Blech conducted. "The scenic pictures of the four acts were veritable revelations of stagecraft."*

* * *

A life of von Weber by Georges Servières, a volume in the series "Les Musiciens Célèbres," was published at Paris in 1907 by Librairie Renouard, Henri Laurens, Éditeur. Servières, after speaking of Mme. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

*It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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Servières says of the overture: "It is perhaps the most perfect of Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

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See the essay "Carl-Maria von Weber" in "Musique d'autrefois et d'aujourd'hui," by Jean Marnold (Paris, *s.d.*). "The *melos* of Weber is already the art of Wagner, not only in potentiality but in action, and 'Euryanthe' (1823) is nearer than even 'The Flying Dutchman' (1842) to 'Lohengrin' (1847). Here, a quarter of a century in advance, is the same harmonic and modulatory syntax, the same sonorous speech, and, here and, there, the same words making the same phrases in the homonymous brilliance of the like luminous sonorities." See also the essay "François Schubert" in the same volume.

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Schubert Unfinished Symphony in B minor
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II. Andante con moto.

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OVERTURE TO "EGMONT," OP. 84 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's

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meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his country-men triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl-king Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna.

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Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

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The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new)	Hüttenbrenner
Symphonie in B minor	Schubert
1. Allegro	} (MS. First time.)
2. Andante	
3. Presto vivace, D major	
Old German Songs, unaccompanied	
1. Liebesklage	} Herbeck
2. Järgerglück	
	(First time.)
Symphony in A	Mendelssohn

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig,

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"Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonato form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings.



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The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

* * *

The following sketch of the Unfinished Symphony is taken from Mr. Edmondstoune Duncan's * "Schubert." After quoting Felix Weingartner's remarks,—“Schubert was the lyric musician *par excellence*. Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music,”—Mr. Duncan says:—

“It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B-minor symphony—without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different objects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define.

“A threefold subject may be a technical misnomer, but it is the description which best fits the opening subject-matter of this movement.

* William Edmondstoune Duncan, composer, pianist, organist, critic, was born at Sale, England, in 1866. He studied at the Royal College of Music and afterward with Sir George A. Macfarren. He holds a professorship at the Oldham College of Music. The list of his works includes an opera, “Perseus,” an ode, “Ye Mariners of England,” Ode to Music (words by Swinburne), Sonnet to the Nightingale (Milton), orchestral pieces, a mass and other music for the church, chamber music, organ pieces, piano pieces, songs.



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The first section of this threefold subject (to retain the appellation) is shown in the eight bars quoted above." Mr. Duncan gives thematic illustrations. "These have all the significance of an introduction, and surely one of the simplest ever designed. That they are not a mere introductory feature is afterwards proved by the phrase being treated as an important and integral part of the leading theme. The second part of the threefold theme-material is seen in bars 9, 10, announced by all the strings. It is plainly in the nature of an accompaniment (and a very beautiful one) to a song. But the complete subject does not unfold itself until we reach bar 13, when the oboes and clarinets—in unison—give utterance to the melody which was in waiting. Beneath this appears the stringed passage (slightly modified) quoted immediately above. Attention may be directed to the delicate gleam of color which the horns and bassoons cast on the picture a brief moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key of the tonic is reached. Here we meet with a simple little modulation—quite magical in its neatness and beauty (horns and bassoons)—which serves to introduce the second subject. So natural is the transition that any one might hear the movement many times without observing the unusual key to which we have been led—namely, G major. Here again the accompaniment precedes the air; but, being identical with that which accompanies the melody quoted, I do not separate them. The strain (first delivered by the 'cellos) is a haunting one, such as the poet had imagined when he tells us:—

‘This music crept by me upon the waters,
Allaying both their fury and my passion.’

"A fuller statement follows, where the upper strings take up the song in place of the mellow-voiced 'cellos. The blank bar suggests a sudden break in the blissful dream; we are once more face to face with stern realities.

"This second theme readily lends itself to imitation and other devices—such as the employment of sections of the main melody for the purpose of episode, etc.—and of these Schubert is not slow to avail



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himself. Indeed, throughout the whole work he seems to be unusually economical of his material, and little or nothing is introduced which does not afterwards unfold many other beauties. We may pass to the codetta, formed of a portion of the second subject, and employed in imitation, as the illustration of our remark. The modulation which induces the repeat is a model of directness; nor is it overlooked in the development.

"The free fantasia is truly wonderful. One may hear such mystic sounds in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair. The mood changes, and Hope (with its trumpet-call) regains its hold upon us. . . . Throughout this part of the work the texture is rich in device, and even from a mere technical point of view is of exceedingly fine workmanship. A noteworthy effect is the gradual repression of feeling until a calmer mind is reached. . . .

"The course of the recapitulation is marked by freshly-discovered beauties, which are disclosed by a treatment both rich and varied. . . . As we near the end we are again reminded of the music of many waters, —'the murmurs and scents of the infinite sea,'—and the last few chords come like the strokes of a hammer, wielded by some invisible hand—and to each stroke a word—but such a word as no *mortal* ear may discover.

"Melody such as is here must have come from fairyland"—Mr. Duncan is now speaking of the second movement—"or from some enchanted country which composers would fain visit could they bring away such strains. There seems scarce any analogy for the inspiration of this movement; we may look in vain for anything at all resembling it in the works of Mozart or Beethoven. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage in the 'Merchant of Venice':—

'How sweet the moonlight sleeps upon this bank!
Here we will sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica; look, how the floor of Heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,

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Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.'

"Extremely delicate contrasts of horns and bassoons (with a pizzicato bass) and violins, violas, and 'cellos, mark the opening of this delicious movement. A break from this quiet vein occurs at bar 33, where the trombones and trumpets utter a broad theme in strong contrasts to the stringed octaves. Repeated in sequential steps, the passage acquires considerable force and character; then it 'dwindles and blends like a peace out of pain,' and flutes, clarinets, and bassoons take up the original tender air. The device of introducing a new theme from sustained single sounds (which keep the ear in an expectant attitude) is here employed with remarkable success. The second principal theme (clarinet solo) thus makes its appearance in the relative minor (C-sharp minor). Who could believe that this plaintive melody—faintly breathed by clarinet, oboe, or flute—should shortly appear clad in thunder—pealed forth by the full orchestra? A new and delightful feature of the continuation of the movement is the duet between 'cellos and basses on the one part and the first and second violins on the other. The return from C to E is a most poetic device, with oboe, flute, horn, and clarinet gently calling to one another, while the strings slowly glide to the appointed key (E major). In the repetition much of the material is untouched; the second theme, however, now appears in A minor in place of C-sharp minor. An especially beautiful and prolonged coda closes the movement.

"In concluding these remarks it may be questioned whether the impression conveyed by the title 'Unfinished' is realized to any extent by the hearer of the symphony. The unity of the four-movement type of symphony (or sonata) is probably an illusion of habit which works like Beethoven's Sonata in E minor (Op. 90) or that in F-sharp (Op. 78)—another two-movement sonata—were intended to illustrate."

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(Born at Zwickau, June 8, 1810; died at Emdenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor, the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto

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Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version



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of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take

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leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been

*This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

The English were slow in accepting Schumann's music. His symphony in B-flat major was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, this Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this

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piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner, be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarrotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted



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for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played

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piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic.

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There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of

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the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

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HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
Kandler, F.

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PROGRAMME

Goldmark . . . Overture, "Im Frühling" (In Springtime), Op. 36

Lalo . . . Concerto for Violoncello and Orchestra

- I. Prelude: Allegro maestoso.
- II. Intermezzo.
- III. Introduction: Rondo.

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

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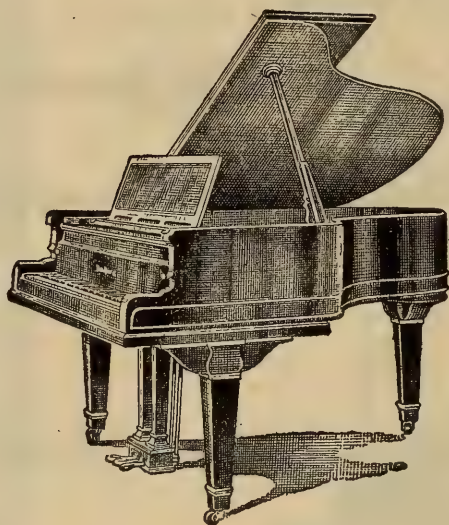
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The length of this programme is one hour and fifty-five minutes

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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomiris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis,

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

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And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much

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azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

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The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

* * *

For a long time the date of Goldmark's birth was given erroneously, and even now certain books of reference are mistaken. Goldmark wrote in May, 1902, concerning the year of his birth to the *Berliner Tageblatt*: "I have every reason to assume that I was born on May 18, 1830. The mistake made [in certain books of reference] may be explained in this way: I possess a 'certificate,' a sort of traveller's passport of the year 1847, filled out in the handwriting of my father, who, besides being a cantor, was also the actuary of our community. In this document 1832 is given as the year of my birth. Thence it was transferred to the biographic hand-books. When my father died, in 1870, I found among his remains an old book which had the following written on the inside of the cover: 'To-day a dear son—Carl—was born to me, May 18, 1830, R. Goldmark.' The book had long been forgotten, and my father had made a mistake—pardonable, in view of the size of his family."

Goldmark was the son of a Jewish precentor. Mr. Rubin Goldmark, of New York, the nephew of Carl, in an article contributed to *The Looker On* (New York), April, 1897, said that his uncle undoubtedly inherited the greater part of his talent from the precentor. "In the chants and prayers, the ritual of the synagogue furnishes frequent opportunity for vocal improvisation, and the precentor Rubin Goldmark, although without theoretical musical knowledge, not even possessing the power of putting his musical thoughts on paper, attracted people from far and wide to listen to his singing." Carl's first instruction as a violinist was received in the Oedenburger Musikverein. At the age of eight he first played in public. For a number of years he

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practised ten hours a day. As violinist in a small Hungarian theatre he received a salary equivalent to about three dollars and fifty cents a month. In 1844 he went to Vienna where he studied the violin with Leopold Jansa and Josef Böhm. In 1847 he entered the Conservatory to study theory with Gottfried Preyer. In 1848 the Conservatory was closed on account of the Revolution. Mr. Rubin Goldmark states that his uncle was conscripted, pressed into military service, mistaken for a deserter and sentenced to death, but he was fortunately identified; this service over, he looked towards Vienna and went there in 1848; that up to that time he had never touched a pianoforte; that he was fully twenty-one before he received his first instruction; that his studies in the Conservatory were limited to a course in harmony for six months; otherwise he was entirely self-taught in composition. On the other hand, Otto Keller, of Vienna, in his life of Goldmark, gives positively the dates that we have quoted above, and adds that Dr. Josef Goldmark, Carl's brother, falsely accused of participation in the murder of Latour, minister of war, was obliged to fly to America, and Carl, with whom he had lived, was thrown wholly on his own resources.

At any rate Goldmark took a position as violinist in the orchestra of the Karltheater, where the music was chiefly for the waits. His nephew says: "Yet Goldmark has frequently admitted that here he

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laid the foundation of his knowledge of orchestration. Often in the intermission between a polka and a Viennese popular song he would jot down an original theme on his orchestral copy, and then, after the performance, spend the rest of the night in working it out, and in the necessary technical study." He also studied the pianoforte and was able to give lessons.

In 1857 Goldmark gave a concert of his own works: an overture, a pianoforte quartette, a Psalm, and two songs. The *Wiener Zeitung* (March 20, 1857) published a critical review of the concert. The critic found the most promise in the pianoforte quartette (Josef Dachs, pianist). The overture was condemned for its lack of form. The Psalm was too much influenced by Mendelssohn, and only one of the songs, "Der Trompeter an der Katzbach," should have been on the programme. No one of these works was published. Goldmark was not grieved by the criticism. In 1858 he moved to Budapest where in seclusion he studied counterpoint, fugue, and instrumentation. In 1859 he gave a concert of his compositions and returned the next year to Vienna, which was his home until the end. He taught the pianoforte and composed. Three pianoforte pieces were published without opus number. They were dedicated to his pupil Caroline Bettelheim, who, born at Budapest in 1845, afterwards became a celebrated opera singer. She left the Vienna Court Opera in 1867 when she married the banker Gomperz. As pianist she brought out in 1864 Goldmark's pianoforte trio and in 1865 the famous Suite in E major for violin and pianoforte at the Hellmesberger concerts.

But his fame was more firmly established by his overture to "Sakuntala" and the opera "Die Königin von Saba." The remainder of his life can here be told by quotations from his nephew's article and the notes to the list of his works.

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Mr. Rubin Goldmark says that his uncle thought the chief thing in music was the tonal effect (*Klangwirkung*); that while he detested *Kapellmeistermusik* and slavish adherence to form and conventional harmonies, yet in his old age he wrote for his own pleasure and profit fugues and canons according to the strictest rules. As a rule he devoted six months of the year to composition. "At six o'clock in the morning he is ready for work. It is his invariable custom to begin by playing Bach for half an hour. A few weeks before he commences to compose he does purely contrapuntal work." He was a worshipper of Mozart, and in his younger years greatly admired Schumann. "Of Wagner he has but assimilated what may be said to be in the air, that which no modern composer can escape. His best works, however, those which express his fullest individuality, were written long before the later Wagner was performed in Vienna. . . . Over and above the musician, Goldmark is a man of keen intelligence and great education."

* *

Goldmark's chief works are as follows:—

OPERAS: "Die Königin von Saba," Op. 27. Produced at the Vienna Court Theatre, March 10, 1875. König Salomon, Beck; Baal-Hanan, Lay; Assad, Gustav Walter; Hoher-priester, Rokitansky; Sulamith, Mme. Wied; Die Königin von Saba, Mme. Materna; Astarot, Miss Siegstädt. Conductor, Wilhelm Gericke. Goldmark was impressed by Kaulbach's painting of the entrance of the Queen of Sheba into Jerusalem. He exclaimed, "What a splendid subject for a romantic opera!" and he sought out at once the poet Salomon H. Mosenthal. There was a long delay in producing the opera after it had been written. Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrubna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the day was due chiefly to the instigations of Ober-Inspector Richard Lewy. Mr. Rubin Goldmark says: "The Vienna Municipal Council offered



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an annual stipend to encourage the efforts of young composers. One year the stipend was awarded to Goldmark. A jealous competitor subsequently became director of the Vienna Court Opera, and, not forgetting his rival's former triumph, stubbornly refused to consider the production of the opera. So the 'Queen of Sheba' was safely shelved, with little likelihood of a public hearing. One evening, however, at a soirée in the house of the Austrian Prime Minister, two of Vienna's well-known musicians happened to play some parts of the opera. The wife of the prince became interested, instituted inquiries as to the work and its composer, and was finally instrumental in bringing about its production, despite the continued ill-will of the director of the opera house. The opera had great success with the public, but the two best known critics were unfavorable, and used their influence with the press with such effect that for two years no publisher would print the music."

"Merlin," three acts, libretto by Siegfried Lipiner. Vienna, November 19, 1886. Merlin, Winkelmann; the Demon, Reichenberg; Viviane, Mme. Materna. Conductor, Wilhelm Jahn.

"Das Heimchen am Herd," three acts, libretto based by Dr. A. M. Willner on Dickens's "Cricket on the Hearth." Vienna, March 21, 1900. John, Ritter; Dot, Miss Renard; May Fielding, Miss Abendroth; Eduard Plummer, Schrödter; Tackleton, Reichenberg; Das Heimchen, Mme. Forster.

"Die Kriegsgefangene," two acts, libretto based by Emil Schlicht on Homer's Iliad. Vienna, January 9, 1899. Briseïs, Miss Renard; Achill, Reichmann; Priamus, Hesch; Thetis, Miss Walter; Agamemnon, Neidl; Automedon, Pacal; Idäus, Schittenhelm; Ein Herold, Felix.

"Götz von Berlichingen," five acts, based by A. M. Willner on Goethe's tragedy. Budapest, December 16, 1902. Götz, Takats; Adelheid, Miss Szoger; other parts taken by Mme. Atmbrist and Beck.

"Ein Wintermärchen," three acts, based by A. M. Willner on Shakespeare's "Winter's Tale." Court Opera, Vienna, January 2, 1908. Perdita, Miss Kurz; Hermione, Miss v. Mildenburg; Leontes, Slezak;



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"Der Fremdling."

SYMPHONIES: "Ländliche Hochzeit," Op. 26. Philharmonic concert in Vienna, March 5, 1876.

Symphony in E-flat major, Op. 35. Dresden, December 2, 1887.

OVERTURES: "Sakuntala," Op. 13. Philharmonic concert, Vienna, September 26, 1865.

"Penthesilea," Op. 31 (Kleist's tragedy). Philharmonic concert, Vienna, December 5, 1880.

"Zum gefesselten Prometheus" (Æschylus), Op. 38. Berlin, November 25, 1889.

"Im Frühling," Op. 36. Philharmonic concert, Vienna, December 1, 1889.

"Sappho," Op. 44. Philharmonic concert, Vienna, November 26, 1893.

"Zrinyi," Budapest, May 4, 1903. Composed for the 50th birthday of the Philharmonic Society of that city.

"In Italien," Op. 49. Philharmonic concert, Vienna, January 24, 1904.

"Aus Jugendtagen." Philharmonic concert, Vienna, November 10, 1912.

OTHER ORCHESTRAL WORKS: Scherzo in E minor, Op. 19; Scherzo in A major, Op. 45.

CONCERTOS: Concerto for violin and orchestra, Op. 28. Philharmonic concerto, Vienna, April 10, 1881 (Arnold Rosé, violinist).

Concerto for violin and orchestra, No. 2.

CHAMBER MUSIC: Pianoforte trio, Op. 6; String quartet, B-flat major, Op. 8; String quintet, A minor, Op. 9; Suite, E major, for pianoforte and violin, Op. 11; Sonata, D major, for violin and pianoforte, Op. 25; Pianoforte quintet, B-flat major, Op. 30; Pianoforte trio, Op. 33; Sonata for pianoforte and violoncello, Op. 39 (Rosé Quartet concert, Vienna, March 15, 1892); Suite No. 2, E-flat major, for pianoforte and violin; Ballade, G major, and Romanze, A major, for violin and pianoforte. It is said that Goldmark's latest composition is a pianoforte quintet completed shortly before his death.



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CHORAL: Regenlied, Op. 10; two choruses for male voices, Op. 14; Frühlingsnetz, four male voices, four horns and pianoforte, Op. 15; Meeresstille und glückliche Fahrt, male chorus with horns, Op. 16; Frühlingshymne, chorus, alto solo, orchestra, Op. 23; Im Füscherthal, six songs for mixed chorus; Eintritt, Gruss, Neu Liebe, Wasserfall und Ache, Geständniss Abschied, Op. 24; Psalm 113; Two male choruses: Die Holsteiner in dem Hamm, Nicht rasten und nicht rosten, Op. 41; Wer sich die Musik erkiest," for two female and two male voices, Op. 42.

SONGS: Twelve songs with pianoforte, Op. 18; Beschwörung, song for deep voice and pianoforte, Op. 20; Songs for voice and piano, Op. 21; four songs, Op. 34; Eight songs for high voice, Op. 37; Six songs: Der Brautkranz mit den halbverwelkten Blüten, An die Georgine, Trutz, Der Trompeter an der Katzbach, Wenn zwei sich lieben, Befreit, Op. 46 (1913).

* *

Goldmark was at work on his autobiography when he died. His life has been written by Otto Keller for the series "Moderne Musiker" (Leipsic, Hermann Seeman Nachfolger *s.d.*).

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup Concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. Mr. Jean Gérardy played it at a concert of the Boston Symphony Orchestra,

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October 19, 1901. Mr. Heinrich Warnke played it at a concert of the Boston Symphony Orchestra on February 10, 1912; and Mr. Pablo Casals on March 6, 1915.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. This movement opens, Lento, D minor, 12-8, with a resolute and fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo violoncello lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument, and the initial figure of the Introduction appears now and then in the orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow Introduction, A minor, for full orchestra. The free fantasia section is not long, and the third part is in the orthodox manner with the second theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza and also of a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 8-9; the other Allegro presto, G major, 6-8. The melodic development is given to the solo instrument.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of a recitative for the solo violoncello. In the Allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

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THE SPIRIT OF NATIONALISM.

Mr. Robin H. Legge, of the London *Daily Telegraph*, discussed May 13, 1916, an article by Mr. H. E. Krehbiel on the subject of the spirit of nationalism in music. Mr. Krehbiel wrote: "Never before in the history of our opera houses and concert-rooms was there such a stirring of the spirit of nationalism as has manifested itself in the season now waning to its close. . . . For nearly a century composers have felt impelled more and more to give utterance in their music to the spirit of the peoples to whom they belonged. In doing this they were not always cognizant of a patriotic motive. They were impelled by the desire to find new means of utterance, more direct roads to popular appreciation, new material with which to work. The impelling feeling was largely subconscious, and yet it was one with that burning desire which is largely responsible for the world war that is now preparing the people for a revaluation of the principles of morals in art as well as in manners and conduct."

The Slavic impulse of expansion which is held in such dread by the Teuton had found expression in music long before the war. Russian music, like Russian painting and Russian literature, had long before been accepted, and, says Mr. Krehbiel, it is not alone the Slavic spirit expressed through Russia that has steadily grown in assertiveness. That spirit has been stirring among the Poles and Czechs, whence have come Chopin, Moniuszko, Dvořák, Paderewski, Fibich, Smetana, and so on. "France, which created a national art long ago, and maintained it brilliantly, is striking for a new emancipation and a return to more pronounced ideals. Great Britain is bestirring itself, and America is seeking for a characteristic idiom. In every case the appeal is making to folk-song as the real repository of those racial and national feelings for which music can provide utterance. What a marvellous fruition there will be when the fields have been cleared and the fructified soil shall bear its new harvest!"

To this Mr. Legge replied as follows:—

"I wonder! At least it is cheering to find in that dozen of critics so strong a spirit of optimism. Yet on paper who shall deny that there is a vast amount of truth in what he suggests? True, in America was recently produced a Spanish opera, 'Goyescas,' by the deplorably ill-fated composer, Granados, who was a victim of the Sussex crime; and of 'Goyescas' we know no more here than the pianoforte pieces upon which it is largely based, the which Ernest Schelling played a few years ago. But we do know our 'Boris Godounov,' our 'Prince Igor,' or Tchaikovsky, whether in 'Pikovaya Dama,' 'Eugen Oniegin,'

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the symphonies, or the quartets. We know also Paderewski's 'Polish Fantasy' and Elgar's 'Polonia' (wherein lies a distinction and a great difference, as I see the matter); I don't think we know Stravinsky's 'Three Pieces for String Quartet' or his ballet, 'Le Soleil de Nuit,' both of which I am assured are 'filled with the Russian idiom.' We know well indeed the many Hungarian Rhapsodies of Liszt and his Hungarian Fantasie, and I seem to recall, however vaguely, Enesco's Rumanian Fantasy, while every one knows Dvořák's symphony 'From the New World,' which, it has become universally acknowledged, is decidedly a failure as a 'national expression' or as the expression of a national feeling. It is to be feared that the life that is in that beautiful music is due to Dvořák's inspiration, and he was very much a Czech, and not to the 'American' melodies upon which it is founded; a point of interest, since a very large number of so-called Negro melodies, among them the most popular, were composed by whites (Foster, for example), while many others are mere developments from European tunes imported into the United States in the days of the importation of slaves. However, let that pass. But if the symphony is to be accepted as a national American expression, what of Delius's 'Appalachia,' which is based upon the melody sung nightly by his Negro servant on his plantation in Florida, after his day's work?

"The fact seems to remain fairly obvious that, while a really good case can be argued in favor of the folk-song as the foundation of what is called a 'national idiom,' quite as good a case can be adduced against the theory. At this moment we in England have come to regard as essentially Russian such music as the folk-songs which Moussorgsky,



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Rimsky-Korsakov, and so on, have utilized in their operas. But if that be so, and the use of the folk idiom be deemed to be essential to the expression of a national spirit, what becomes of Stravinsky or Skryabin at their ripest and truest? Where shall the common denominator be found between them and their predecessors? True, both these giants in music at first came somewhat, perhaps a good deal, under the folk-song influence; but we have seen for ourselves that that of their music which has gone out into the greater world, that which they composed when they had arrived at man's estate, had almost nothing whatever in common with the folk-song, but is strongly and specifically individual. And so it would appear to be the case with the chief musicians of most countries. As soon as their feet have found the firm position for which they have worked consciously or unconsciously,—as soon, that is, as they have found themselves and their own method of expression,—they, one and all, break away from any earlier influence that may have exercised power over them, and become part, not of a mere nation or even race, but of a Kosmos.

“Is not this certainly the case in respect of the composers called universally great? What is the common denominator of Bach and Brahms, Beethoven and Mozart, Stravinsky and Glazounov, Saint-Saëns and Debussy? No doubt there are many points in common between any two of these composers, but are these not points of the expression of a ‘spirit of nationalism’ at all but merely details, in however exalted a degree, of a technique that is in reality the common stock-pot? If Mr. Krehbiel and those who think, apparently, with him are correct, Paderewski (a pure Pole) should give expression to a far deeper Polish feeling than Chopin, who was half French and lived the greater part of his life away from his original surroundings. Yet has he done so? Once more, if two Irishmen of to-day were to depict in terms of music that ordeal through which Ireland has so recently passed, the one a Sinn Feiner, the other the direct opposite, which (other things in the way of the composition being equal) would be the expression of ‘the spirit of nationalism’?

“In my humble thinking, there must always be instead of a spirit of nationalism in music or in any other of the arts a spirit of antagonism against ‘nationalism.’ Art and politics, however large the capital letter with which you begin the latter word, are like the East and the West—never the twain shall meet!”

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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no

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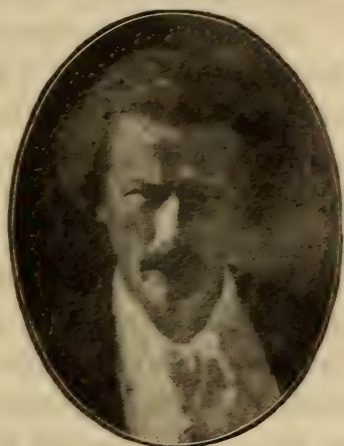
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love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI.," Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of

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List of Works performed at these Concerts during the Season of 1916-1917

BEETHOVEN

- | | |
|------------------------------------|-----------------|
| Symphony No. 8, F major, Op. 93 | III. January 5 |
| Overture to Goethe's "Egmont" | IV. February 16 |
| Symphony in E-flat major, "Eroica" | V. March 16 |

BORODIN

- | | |
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| Orchestral Sketch: On the Steppes of Middle Asia | III. January 5 |
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CHABRIER

- | | |
|----------------------------------|----------------|
| "España," Rhapsody for Orchestra | II. December 1 |
|----------------------------------|----------------|

CHAUSSON

- | | |
|----------------------------------|---------------|
| Symphony in B-flat major, Op. 20 | I. November 3 |
|----------------------------------|---------------|

DEBUSSY

- | | |
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| "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to
"The Afternoon of a Faun [Eclogue by S. Mallarmé]") | II. December 1 |
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GOLDMARK

- | | |
|-------------------------|-------------|
| Overture, "Im Frühling" | V. March 16 |
|-------------------------|-------------|

LALO

- | | |
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| Concerto for Violoncello in D minor | JOSEPH MALKIN V. March 16 |
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RACHMANINOFF

- | | |
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| Second Concerto for Pianoforte with Orchestra, Op. 18 | OSSIP GABRILOWITSCH III. January 5 |
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SCHELLING

- | | |
|-----------------------------------|------------------------------|
| Concerto for Violin and Orchestra | FRITZ KREISLER I. November 3 |
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SCHUBERT

- | | |
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| Symphony in B minor, "Unfinished" | IV. February 16 |
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SCHUMANN

- | | |
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| Concerto for Pianoforte and Orchestra in A minor | CARL FRIEDBERG IV. February 16 |
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SIBELIUS

- | | |
|-----------------------------------|----------------|
| Symphony No. 1 in E minor, Op. 39 | II. December 1 |
|-----------------------------------|----------------|

SMETANA

- | | |
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| Symphonic Poem, "Valdystynův Tábor" ("Wallenstein's Camp") | II. December 1 |
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STRAUSS

- | | |
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| "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,
in Rondo Form," for full orchestra, Op. 28 | I. November 3 |
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Three Songs with Orchestra:

(a) "Die Nacht"

(b) "Morgen"

(c) "Secret Invitation"	SUSAN MILLAR II. December 1
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TSCHAIKOWSKY

- | | |
|------------------------------------|-----------------------------|
| Air des Adieux from "Jeanne d'Arc" | SUSAN MILLAR II. December 1 |
|------------------------------------|-----------------------------|

WAGNER

- | | |
|---|-----------------|
| Introduction and Bacchanale from "Tannhäuser" | IV. February 16 |
|---|-----------------|

"A Faust Overture"	I. November 3
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WEBER

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| Overture to "Euryanthe" | III. January 5 |
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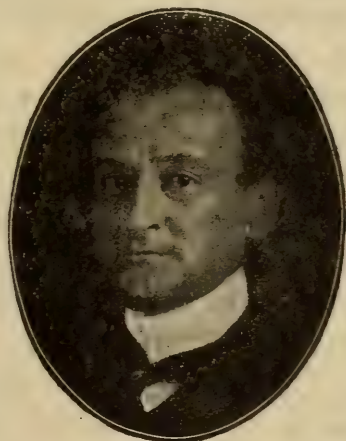
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the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his

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music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was First

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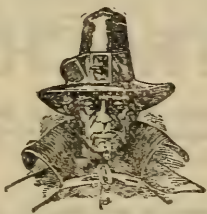
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Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griegsenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall

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rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

Programme of the FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



THURSDAY EVENING, OCTOBER 19

AT 8.00

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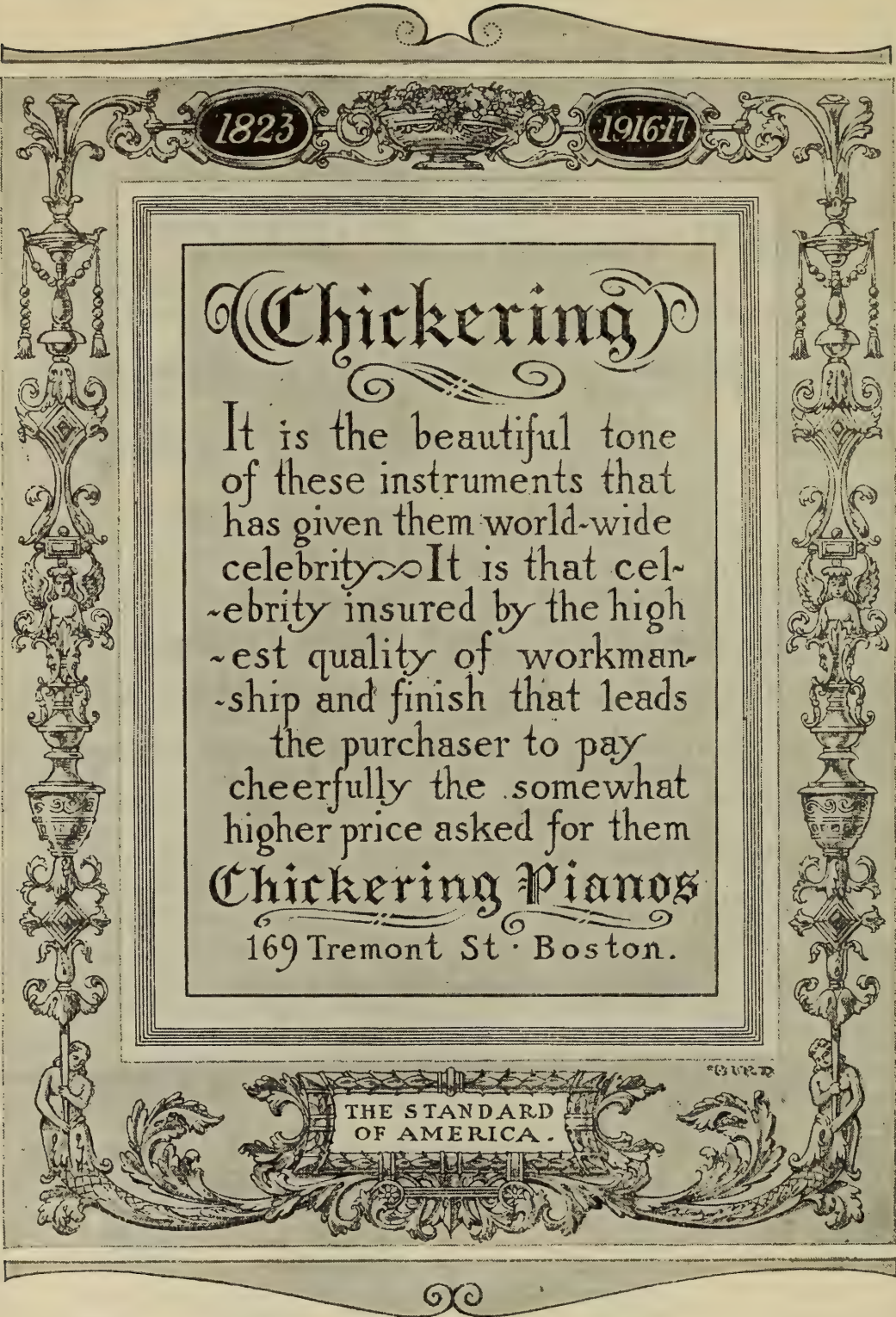
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FIRST CONCERT

THURSDAY EVENING, OCTOBER 19

AT 8.00

PROGRAMME

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI.," Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx

says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

*
* *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments.

The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griegpenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of his birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus"† overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This greswome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

† Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1835-37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon
Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl, was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation.

An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist.

There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, *Vivo*, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a *ritornello*. Mr. Schelling remembered the music in Spanish cafés - chantants, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a *ritornello* for the instruments, all would repeat the

song. Mr. Schelling's ritornello is in 7-8 time. A repetition of the Rondo jig brings the end.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte, Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

* * *

Mr. Schelling has played in Boston at concerts of the Boston Symphony Orchestra:—

1905, February 25, Schumann's concerto.

1908, January 25, Schelling's Fantastic Suite for pianoforte and orchestra.

1916, December 31, Schelling's "Impressions" (Mr. Schelling pianist).

He played Chopin's concerto in F minor at a Sunday concert at the Boston Opera House on March 8, 1914, Felix Weingartner conductor.

Chamber concerts: On March 14, 1905, he played at a Kneisel Quartet Concert (Saint-Saëns's Pianoforte Quartet in B-flat major, Op. 41); on December 22, 1908, with the Hess-Schroeder Quartet (Juon's Trio Caprice for violin, violoncello, and pianoforte, Op. 39).

He has given these recitals: 1905, March 2, 11; 1908, February 18, November 30; 1913, January 27.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of

that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":† "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"‡ is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"§ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent ques-

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guillelmi Imperatoris Auguste Germanici Regis Borussiae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato artis musicae severioris in Germania ne principi ex decreto ordinis philosophorum promotor legitime constitutus Petrus Iosephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

‡ "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

§ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

tions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

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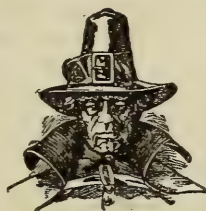
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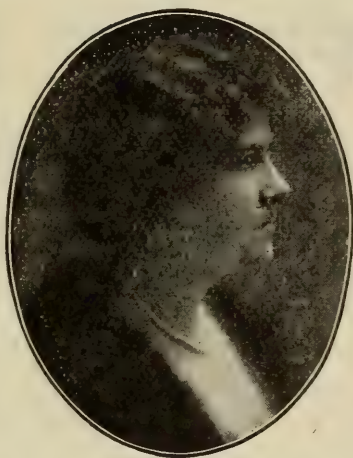
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| I. | Concerto No. 1 in A minor | J. S. Bach |
| | Allegro—Andante—Allegro assai | |
| II. | Concerto in E minor (in one movement) . . . | Jules Conus |
| III. | (a) Preghiera | Padre Martini |
| | (b) Tambourin (C major) | J. M. Leclair |
| | (c) Aubade Provençale | Louis Couperin |
| | (d) Minuet | N. Porpora |
| | (e) Caprice (A minor) | H. Wieniawski |
| IV. | (a) Romance in E-flat | Kreisler |
| | (b) Ballet Music from "Rosamunde" | Schubert-Kreisler |
| | (c) Three Slavonic Dances | Dvořák-Kreisler |
| | (1) G minor (2) E minor (3) G major | |
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AT 8.00

PROGRAMME

Chausson Symphony in B-flat major, Op. 20

- I. Lent: Allegro vivo.
- II. Très lent.
- III. Animé.

Rinaldo di Capua Recitative, "Chi mai senti," and Aria, "Dal sen
del caro sposo," from "Vologesco rè de' Parti"

Beethoven Overture: Grand Fugue (now free, now strict),
B-flat major, Op. 133
First time at these concerts

R. Strauss Three Songs with Orchestra
a. "Morgen," Op. 27, No. 4
b. "Die Nacht" ("Night"), Op. 10, No. 3
c. "Secret Invitation," Op. 27, No. 3

Liszt "Mazeppa": Symphonic Poem No. 6, for Full Orchestra
(after Victor Hugo)

SOLOIST

SUSAN MILLAR

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and fifty-five minutes

SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and wood-wind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which

begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, $\frac{4}{4}$ (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices; it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect

coupled with the indecision of one that did not clearly see his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercur de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . ."

RECITATIVE, "CHI MAI SENTI," AND ARIA, "DAL SEN DEL CARO SPOSO,"
FROM "VOLOGESCO RÈ DE' PARTI" RINALDO DI CAPUA

(Born at Capua; exact dates of birth and of death unknown; but he composed
for the Italian stage, especially for Rome, between 1737 and 1771.)

Chi mai senti: che vide donna di me più misera, congiura tutto a mio donno.
Amor, pietoso amore, benigno ciel, voi protegge to remmano in tanti mali a tanti,
la fedeltà di due infelici amanti.

Lento, molto cantabile, F major, 4-4.

Dal sen del caro sposo
Richiamerò il mio core.
Sciolto dal primo amore.
A te lo donerò.

Allegro.

T' inganni, o traditor.

Lento con colore.

Così tu avrai riposo
Ei salvo resterà
Io sarò paga allor.

The singer, knowing the fidelity of two unhappy lovers against which plots are laid, and indignant at the treachery, resolves, freed from a false love, to ensure their happiness and thus be fully repaid.

This opera was produced at the Argentina Theatre, Rome, in 1739. Dr. Hugo Riemann says that it was performed at Strassburg in the same year. The libretto is in the Museum of the Lyceum at Bologna. Fragments of the music are in various European museums and in the library of Mr. Henry E. Krehbiel of New York. The manuscripts in the possession of Mr. Krehbiel formerly belonged to the poet Thomas Gray, whose collection came to him through Mrs. C. M. Raymond (Annie Louise Cary). The nine volumes copied by Gray are described by Mr. Krehbiel in his "Music and Manners in the Classical Period" (New York, 1898, pp. 3-39). The recitative and air sung at this concert are in volume nine of the collection.

There are other operas of the eighteenth century, entitled "Vologesco," "Il Vologesco," "Vologesco rè de' Parti," libretto by Apostolozeno (a later version of his "Lucio Vero"), music by Colla, Gerace, Guglielmi, Jommelli, Martin y Soler, Sarti, Zoppias, and Leonardo Leo.

For a necessarily incomplete sketch of Rinaldo's life see the article "Rinaldo Di Capua" in Grove's Dictionary (revised edition). Dr. Burney visited Rinaldo at Rome in 1770. He described him as then an old man who had experienced "various vicissitudes of fortune; sometimes in vogue, sometimes neglected." Rinaldo did not pretend to be the inventor of accompanied recitatives, although he had been credited with this invention: "all that he claims is the being among the first who introduced long ritornellos, or symphonies, into the recitatives of strong passion and distress, which express or imitate what it would be ridiculous for the voice to attempt." (See Burney's "Present State of Music in France and Italy," pp. 293-296.) The song "Tre giorni son che Nina," probably written by Ciampi, has been credited to Rinaldo as it has been long credited to Pergolesi.

OVERTURE: GRAND FUGUE (NOW FREE, NOW STRICT), B-FLAT MAJOR,
OP. 133 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This fugue was originally the finale of the string quartet in B-flat major, Op. 130, composed by Beethoven at Vienna in 1825. This quartet was played for the first time by the Schuppanzigh-Linke Quartet in Vienna, March 21, 1826. The Presto and Alla danza tedesca were encored; the Cavatina made little impression; the Fugue finale was condemned. According to the story of Anton Schindler, the publisher Artaria persuaded Beethoven to write another finale, the one that now ends the quartet in B-flat major. The new finale was composed at the house of Beethoven's brother Johann at Gneixendorf, a village about fifty miles west of Vienna. It was Beethoven's last completed composition, and he dated it "Nov. 1826." Neither the quartet nor the fugue was published until after Beethoven's death. The quartet, with the new finale, was published May 7, 1827; the fugue was published three days later. The quartet is dedicated to Prince Nicolaus von Galitzin; the fugue is dedicated to the Cardinal Archduke Rudolph.

Schindler said that Anton Halm arranged the fugue for the pianoforte (four hands). (The arrangement has the opus number 134.) This statement was contradicted by Halm himself. He played the pianoforte part of Beethoven's Trio in B-flat major, Op. 97, at a concert given by Schuppanzigh, March 21, 1826. "Soon afterwards," said Halm, "Beethoven asked me to arrange for the pianoforte and for four hands a fugue which was composed for the last movement of the quartet in B-flat major, played once, and afterward cut out. He looked it over, and said, 'You have divided this voice too much between the first and the second.' Beethoven therefore arranged the fugue himself and so it was published."

Eduard Hanslick made the surprising statement that the last concert of the Hellmesberg Quartet, in 1858, was in a certain way epoch-making, because this fugue was then played in Vienna for the first time: "Durch die Vorführung der hier noch nie gehörten Fugue . . . Op. 133 von Beethoven" ("Aus dem Concertsaal," p. 167, Vienna, 1870). Surely, Hanslick must have known of the performance, in 1826, when all agreed that the fugue, as a finale, was too long, and many condemned it for other reasons.

The title of this fugue, when published, was as follows: "Overtura: Grande Fugue, tantôt libre, tantôt recherchée, B dur, Op. 130."

The "overtura" is a short allegro in G, 6-8, with a "meno mosso e moderato" of a few measures, with a hint at the motive which is used later in the extended episode also marked *meno mosso e moderato*. The fugue begins Allegro, B-flat major, 4-4, with the subject given to the first violin. Vincent d'Indy describes this fugue as extraordinarily interesting. He wonders why it is not played in its proper place, that is, at the end of the quartet. "It is a conflict between two subjects: one gently melancholy and of close kin to the *thème-clef* of the fifteenth quartet; the other charged with the most exuberant gaiety." The fugue was played at one of Theodore Thomas's Symphony Concerts in

New York by all the strings, April 3, 1888. It was played by the Chicago orchestra at Chicago, December 16, 17, 1904. Bülow played it with all the strings in at least one of his orchestral concerts. The fugue was played in Boston at a Kneisel Concert (Messrs. Kneisel, Theodorowicz, Svecenski, Schroeder) in Chickering Hall, January 15, 1907.

“MORGEN,” OP. 27, NO. 4 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, “for a voice with piano-forte accompaniment,” are (1) “Ruhe, meine Seele!” (2) “Cäcilie,” (3) “Heimliche Aufforderung,” and (4) “Morgen.” Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

“MORGEN.”

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

“TO-MORROW.”

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

“DIE NACHT” (“NIGHT”), OP. 10, NO. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

“Die Nacht” is the third of “Acht Gedichte” from “Letzte Blätter” by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).

Original key, D major, Andantino, 3-4.

Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

'Neath her veil doth Night enfold
E'en the streamlet's silv'ry light,
And from dome and window bright
Steals the Gold.

Plunder'd now the bushes stand,
Come thou near, I fear when nearest
That the Night may snatch thee, dearest,
From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna:† "Meiner geliebten Pauline, zum 10 September, 1894."

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Huneker. (1910.)

† Pauline de Ahna was born at Ingolstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Hezog and afterward with Strauss, who went to Weimar in 1889 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

Auf, hebe die funkelnde Schaale empor zu Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du.
Und still gleich' mir betrachte um uns
Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
Nein, hebe die blinkende Schaale gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glücklich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen, fest freudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten, nach altem Brauch,
Und will an die Brust dir sinken, eh' du's gehofft,
Und deine Küsse trinken, wie ehemals oft
Und flechten in deine Haare der Rose Pracht.
O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

THE LOVER'S PLEDGE.

Up, lift now the sparkling gold cup to the lip and drink!
And leave not a drop in the goblet fill'd full to the brink,
And, as thou dost pledge me, let thine eyes rest on me,
Then I will respond to thy smile and gaze all silent on thee.
Then let thy eyes bright wander around o'er the comrades gay and
merry.

Oh, do not despise them, love;
Nay, lift up the sparkling goblet and join the sway,
Let them rejoice and 'be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
Rise and turn thine eyes from the drinkers and hasten away!
And wending thy steps to the garden, where blush the roses fair,
Come to the sheltering arbor! I'll meet thee there,
And soft on thy bosom resting, let me adore
Thy beauty, drink thy kisses as oft before,
I'll twine around thy fair forehead the roses white.
Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

“MAZEPPA”: SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then,

* This translation is by William Foster Apthorp.

next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and

what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first

ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.



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- Mozart Symphony in D major, No. 35
- Smetana Symphonic Poem, "Wallenstein's Camp"
- Liszt Concerto in A major, No. 2, for Piano and Orchestra
- Berlioz Overture to "The Corsair"

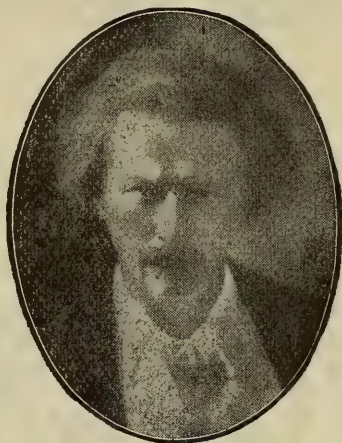
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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THIRD CONCERT

THURSDAY EVENING, DECEMBER 7

AT 8.00

PROGRAMME

Haydn Symphony in C minor (B. & H. No. 9)

- I. Allegro.
II. Andante cantabile.
III. Menuetto: Trio.
IV. Finale: Vivace.

Smetana Symphonic Poem, “Valdštýnův Tábor”
 (“Wallenstein’s Camp”)

Liszt Concerto in A major, No. 2, for Pianoforte

Berlioz Overture to "The Corsair," Op. 21

SOLOIST

ERNEST SCHELLING

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There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty-five minutes

SYMPHONY IN C MINOR (B. & H., No. 9) JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, No. 41 in Sieber's catalogue, No. 18 in Le Duc's, No. 12 in that of the Paris Conservatory Library, No. 9 in Breitkopf and Härtel's, No. 8 in Bote and Bock's. It is one of the twelve symphonies written for Salomon's concerts in London.

It was performed for the first time in Boston at a concert of the Harvard Musical Association, November 17, 1870. It has been played at concerts of the Boston Symphony Orchestra in Boston, April 13, 1889, April 8, 1893, December 26, 1896, December 19, 1903.

The score is for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, C minor, 4-4, is concise. An energetic phrase, announced by strings and wind instruments in unison and octaves, is answered by a milder phrase in the strings in harmony. This first theme is briefly developed in imitative fashion. The second theme is in E-flat major. This is developed, and passage-work with a return of the first figure brings the first part of the movement to a close. The free fantasia is comparatively long and elaborate. Haydn used the energetic first phrase so much that he probably did not think it worth while to bring it back in the original key at the beginning of the third part. The second theme returns in C major, and the movement closes in that key.

The second movement, Andante cantabile, E-flat major, 6-8, is practically a theme with variations, although there are hints at the rondo form in the development.

The third movement, Menuetto, C minor, 3-4, is without indication of tempo in the Score. The Trio, C major, is a violoncello solo with accompaniment of strings *pizz.*

The finale is in C major, 2-2, Vivace; it is of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and has less of the peasant-dance jollity.

*
* *

For critical remarks concerning the nuances indicated in the various editions of his symphony, see "Curiosités Musicales," by E. M. E. Deldevez (Paris, 1873), pp. 10-13.

*
* *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salo-

mon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse * in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and

* Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

"the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London. February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

* * *

Beethoven thought highly of Salomon. Hearing of his death he wrote to Ferdinand Ries, expressing his grief: "He was a noble man whom I remember from my childhood." In 1801 he wrote to Hofmeister in Leipsic about his septet. "I sent it to London to Mr. Salomon (so that he might perform it at his concert, and this solely by way of friendship), but added that he must be careful not to let it get into other people's hands, as I intended to have it published in Germany. . . . I think it just as unlikely that Salomon would be so base as to publish the Septet, as that I should have sold it to him." In 1815 he wrote a letter to Birchall in London. It was in English and about his "Wellington's Battle Simphonie." "Mr. B[irchall] sayd that Mr. Salomon has a good many tings to say concerning the Symphonie in G" (?A).

Beethoven once wrote a letter to George IV. of England, reminding him that in 1813 at the desire of several Englishmen residing in Vienna he had sent to him "Wellington's Battle and Victory at Vittoria." "For many years the undersigned entertained the sweet desire that Your Majesty would most graciously let him know that it had been received; but up to now he has not been able to boast of this good

fortune." Beethoven then said, he had heard from Ries that George IV. had most graciously condescended to hand over the said work to the then music directors, Mr. Salomon and Mr. Smart, in order to have it publicly performed in Drury Lane Theatre. The performance took place.* "The undersigned has felt offended at being obliged to hear about this from an indirect source. Your Majesty therefore will certainly forgive his sensitiveness in this matter, and most graciously allow him to state that he spared neither time nor money to present this work to Your Majesty in the most becoming manner, and by its means to afford you pleasure." Accompanying this letter was a printed score of the work. It is not known whether Beethoven ever received a reply.

In a letter to Ries dated November 22, 1815, Beethoven wrote frankly about his need of money, and wished payment from London for this Battle Symphony and other works. "I have lost 600 florins of my yearly pension; at the time of the bank notes it did not matter; then came the redemption bonds, and thus I lost 600*fl.* After several years' vexation, with entire loss of the annuity—and now we have arrived at the point, that the redemption bonds are worse than ever the bank notes were; I pay 1,000*fl.* house rent, you can form an idea of the misery which the paper money causes. My poor unfortunate brother (Carl) is just dead. He had a bad wife. I may say he had consumption for several years, and in order to make life easier for him, I reckon that I gave him 10,000*fl.* in Vienna coin. For an Englishman that is nothing, but for a poor German or rather Austrian it is a lot. The poor fellow had much changed during the last years, and I can say I pitied him from my heart; and it now comforts me to be able to say to myself, that with regard to maintaining him I have nothing to reproach myself with."

* * *

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air.

* It was on February 10, 1815, under the direction of Sir George Smart, whom Thackeray caricatured in "The Ravenswing" as Sir George Thrum, "the author of several operas ('The Camel Driver,' 'Britons Alarmed; or the Siege of Bergen-op-Zoom,' etc., etc.), and, of course, of songs which had considerable success in their day, but are forgotten now, and are as much faded and out of fashion as those old carpets which we have described in the professor's house, and which were, doubtless, very brilliant once. But such is the fate of carpets, of flowers, of music, of men, and of the most admirable novels—even this story will not be alive for many centuries."

Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

* * *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

† Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to “organized instrumental noise,” to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

SYMPHONIC POEM, “VALDŠTYNŮV TÁBOR” (“WALLENSTEIN’S CAMP”).

FRIEDRICH SMETANA

(Born at Leitomischl, in Bohemia, March 2, 1824; died in the insane asylum at Prague, May 12, 1884.)

This symphonic poem, based on the first part of Schiller’s “Wallenstein” trilogy,* was composed at Gothenburg, Sweden, towards the

* James Churchill’s translation into English of “Wallenstein’s Camp” is thus prefaced:—

“The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General’s army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unflinching success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

“Of Schiller’s opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

“Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime.”

close of 1858. It was completed January 4, 1859, and performed for the first time at a concert of the composer's works at Zofin,* January 5, 1862, when his symphonic poem "Richard III," completed in July, 1858, was also performed for the first time.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, and strings.

For the Programme Book of January 2, 1897, William Foster Apthorp wrote the following analysis: "It opens with a tumultuous outburst of the full orchestra, *Allegro vivace* in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to *pianissimo*, now swelling to the most strident double-*fortissimo* of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.

"Still further on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading *accelerando* to a return of the opening tumult of the poem. This soon subsides, however, and we come to an *Andante* (4-4 time) in which the mysterious pizzicato of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins is probably meant to suggest night and darkness. This short *Andante* leads to a *Tempo di Marcia, Moderato* in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning *pianissimo* and gradually swelling to the full strength of the orchestra. The working up of this march-theme is exceedingly elaborate, and continues until the end of the composition."

Proksch wrote on October 16, 1858, to Smetana: "You have made a happy choice in putting your hand on Schiller's 'Wallenstein's Camp' for writing introductory music. The poem is capable of being 'symphonized,' for there is very rich and varied material. If this fortunate choice turns out well for you, you are sure of making an epoch with it."

Miloslav Rybak, quoted by William Ritter in his "Smetana" (Paris, 1907), has pointed out that in this poem where the subject allowed the use of Czech musical material, Smetana does not seem even to have perceived the opportunity. "And the evolution in him of the feeling

*Zofin is an island of the Moldau. The National Theatre of Prague faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

for national music would be marvellously illustrated by a parallel between the opening of this 'Camp of Wallenstein,' with its hurly-burly and military tumult and the wholly national shape of the orgy of the cavaliers' escort in 'Sarka' in spite of the almost total absence of national melodies."

CONCERTO FOR PIANOFORTE, NO. 2, IN A MAJOR . . . FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839: the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849-50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bronsart,* by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and von Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig † was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. *Adagio sostenuto assai*,

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860-62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865-66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck.

† Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. Since her marriage she has lived in Antwerp.

A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, *Allegro agitato assai*, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, *Allegro moderato*, which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, *Allegro deciso*, in which rhythms of already noted themes are combined, and a new theme appears (violas and 'cellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* * *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been p'ayed at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905; Mr. Ganz, October 19, 1907; Mr. Gebhard, March 2, 1912.

OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from "Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice," as the overture to "Le Corsaire" was then entitled; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée" (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."*

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his Memoirs (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his Memoirs (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a

* This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.

confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Overture de la tour de Nice." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair." It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."†

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of

* Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

† James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."



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2. SONATA in F minor, "Appassionata," Op. 57

Beethoven

Allegro assai.

Andante con moto

Allegro ma non troppo.

Presto

Mme. CARREÑO

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De Soir	Debussy
Mai	Saint-Saëns
La vague et la cloche	Duparc
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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AT 8.00

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FOURTH CONCERT

THURSDAY EVENING, JANUARY 11

AT 8.00

PROGRAMME

Schumann Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

Borodin Orchestral sketch: On the Steppes of Middle Asia

Saint-Saëns Concerto in B minor for Violin and Orchestra,
No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

Wagner Overture to "Rienzi"

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There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty-five minutes

SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very

moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the *romanza* is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant *stretto*. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.

ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of *tableaux vivants* at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These *tableaux* represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

“In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance.”

The work, dedicated to “Dr. F. Liszt,” is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The “Oriental melody” is announced by the English horn. These melodies are finally combined.

* * *

The Sketch was composed while Borodin was hard at work on his opera “Prince Igor” and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtsi, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Seguro, and Bada. Mr. Polacco, conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

* * *

The first measures of “On the Steppes of Central Asia” are reproduced, with other themes from Borodin’s works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

CONCERTO IN B MINOR FOR VIOLIN, NO. 3, OP. 61.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890.

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a *pianissimo* tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano** rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walthers, in his "Music Lexicon" (Leipsic, 1732), classed *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long 'orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterwards sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings, in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*,

* Bulwer's novel was published at London in three volumes in 1835.

D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, *allegro*, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the *stretto* of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, *molto più stretto*, the "Santo spirito cavaliere" is developed in a most robust manner.

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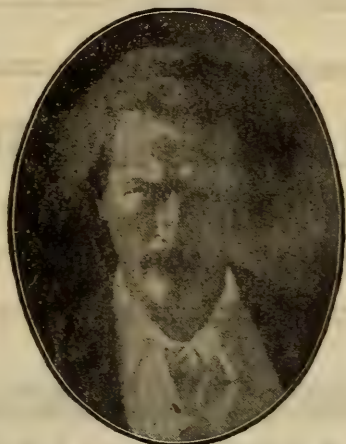
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PROGRAMME

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Wagner "A Siegfried Idyl"

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned,
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There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and thirty minutes

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, *molto cantabile*, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, *dolce cantabile*, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. 'Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, *dolce cantabile*, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third

theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

“A SIEGFRIED IDYL” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: “My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old.” On the 25th of the month he wrote to Präger: “My son is Helferich Siegfried Richard. My son! Oh, what that says to me!”

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: “Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call ‘Siegfried’: he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife.” (Finck’s Wagner, vol. ii, p. 246.)

The “Siegfried Idyl” was a birthday gift to the composer’s wife. It was composed in November, 1870, at Triebschen, near Lucerne.

According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf", mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sie ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding,

it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owl-glass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: *Gemächlich* (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets

and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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Blumenau, W.			

VIOLONCELLOS.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Zahn, F. Gardner, C.
Burkhardt, H.

ORGAN.

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Dr. KARL MUCK, Conductor

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 22

AT 8.00

PROGRAMME

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Saint-Saëns Concerto in G minor, No. 2, for Pianoforte, Op. 22

Beethoven Overture to Goethe's "Egmont," Op. 84

SOLOIST

FRANCES NASH

STEINWAY PIANO

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty-five minutes

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures *poco sostenuto* that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine† horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

† Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony.. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two

bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are hints of the themes of the *allegro* which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As

the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, OP. 22.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for pianoforte alone, Andante sostenuto, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked rhythm. The oboe has a recitative-like phrase which is accompanied first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between piano-

forte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, *più animato*. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, *Allegretto scherzando*, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind. There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, *Presto*, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through

in even whole notes; then it is repeated more strongly in half-notes, while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

M. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

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Programme of the

SEVENTH CONCERT

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



THURSDAY EVENING, MARCH 22

AT 8.00

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SEVENTH CONCERT

THURSDAY EVENING, MARCH 22

AT 8.00

PROGRAMME

Mozart Symphony in C major, with Fugue-Finale, "Jupiter" (K. 551)

- I. Allegro vivace.
- II. Andante cantabile.
- III. Menuetto: Allegretto; Trio.
- IV. Finale: Allegro molto.

Schumann Concerto in A minor, for Pianoforte and Orchestra, Op. 54

- I. Allegro affettuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

Wagner Introduction and Bacchanale from "Tannhäuser"
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SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made

them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sec-

tions. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (*alla breve*) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish '*tutti* cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a

concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor, the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914), Mr. Paderewski (December 22, 1916).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. *Allegro affettuoso*, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins *andante espressivo* in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to *allegro*. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, *allegro molto*, A minor, 2-4, there are some new developments on a figure from the first theme.

II. *Intermezzo: Andante grazioso*, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. *Allegro vivace*, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"*Tannhäuser und der Sängerkrieg auf Wartburg*," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth,

Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortis-

simo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nutter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M.

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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		Overture to "Tannhäuser"

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| | b. Come, Beloved—ATALANTA } | |
| II. | a. Die Forelle | Franz Schubert |
| | b. Der Nussbaum | Robert Schumann |
| | c. Der Kuss | L. v. Beethoven |
| | d. Vergebliches Ständchen | Joh. Brahms |
| III. | "Casta Diva"—NORMA | V. Bellini |
| IV. | a. Cradle Song | E. Humperdink |
| | b. The Nightingale | Alabieff |
| | c. The Mousetrap | Hugo Wolf |
| | d. 's Gretl | Pfitzner |
| V. | a. Phyllis Has Such Charming Graces | Old English |
| | b. Deep River | H. T. Burleigh |
| | c. When I Was Seventeen | Old Swedish |
| VI. | Blue Danube Waltz | Joh. Strauss |

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AT 8.00

PROGRAMME

Goldmark Overture, "Im Frühling" (In Springtime), Op. 36

Schubert Unfinished Symphony in B minor

- I. Allegro moderato.
- II. Andante con moto.

Tschaikowsky Concerto for Pianoforte, No. 1, B-flat minor, Op. 23

- I. Andante non troppo e molto maestoso: Allegro con spirito.
- II. Andantino semplice: Allegro vivace assai.
- III. Allegro con fuoco.

Wagner Prelude to "Die Meistersinger von Nürnberg"

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The length of this programme is one hour and thirty-five minutes

OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl-king Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it

was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "*Symphonie in H moll*," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel conductor.

The symphony remained a fragment, as "*Christabel*," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "*Philosophen-Scherzo*," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The

Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, *Allegro moderato*, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, *Andante con moto*, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OP. 23.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Bülow was the pianist, and the concert was the fifth of his series. B. J. Lang was the conductor.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the *matinée*, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, Petrograd, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

that his brother heard sung by a blind beggar at Kamenka,* and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"† by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: *Allegro con fuoco*, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte

* Tschaikowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto. Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

† The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishin' the parents great joy.

announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to *allegro vivo*, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.†

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Malinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

†See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

The exposition of the initial theme, with the first development, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtel!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

* See “Der Meistersang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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Symphony in E-flat major, "Eroica," Op. 55 I. October 19
Overture: Grand Fugue (now free, now strict), B-flat major, Op. 133 II. November 9
Overture to Goethe's "Egmont," Op. 84 VI. February 22

BERLIOZ

Overture to "The Corsair," Op. 21 III. December 7

BORODIN

Orchestral Sketch: On the Steppes of Middle Asia IV. January 11

BRAHMS

Academic Festival Overture, Op. 80 I. October 19
Symphony No. 1, in C minor, Op. 68 VI. February 22

CAPUA, RINALDO DI

Recitative, "Chi mai senti," and Aria, "Dal sen del caro sposo," from "Vologesco rè de' Parti"
SUSAN MILLAR II. November 9

CHAUSSON

Symphony in B-flat major, Op. 20 II. November 9

FRANCK

Symphony in D minor V. February 1

GOLDMARK

Overture, "In the Spring" VIII. April 26

HAYDN

Symphony in C minor (B. & H. No. 9) III. December 7

LISZT

"Mazeppa": Symphonic Poem No. 6, for Full Orchestra (after Victor Hugo) II. November 9
Concerto in A major, No. 2, for Pianoforte ERNEST SCHELLING III. December 7

MOZART

Symphony in C major, with Fugue-Finale, "Jupiter" VII. March 22

SAINT-SAËNS

Concerto in B minor for Violin and Orchestra, No. 3, Op. 61
Concerto in G minor, No. 2, for Pianoforte, Op. 22 IRMA SEYDEL IV. January 11
FRANCES NASH VI. February 22

SCHELLING

Concerto for Violin and Orchestra FRITZ KREISLER I. October 19

SCHUBERT

Symphony in B minor, "Unfinished" VIII. April 26

SCHUMANN

Symphony in E-flat major, No. 3, "Rhenish," Op. 97 IV. January 11
Concerto in A minor for Pianoforte and Orchestra, Op. 54 CARL FRIEDBERG VII. March 22

SMETANA

Symphonic Poem, "Valdstynuv Tábor" (Wallenstein's Camp") III. December 7

STRAUSS

Three Songs with Orchestra:
(a) "Morgen"
(b) "Die Nacht"
(c) "Secret Invitation" SUSAN MILLAR II. November 9
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner,—in
Rondo Form," for Full Orchestra, Op. 28 V. February 1

TSCHAIKOWSKY

Concerto for Pianoforte in B-flat minor, No. 1 CLAIRE FORBES VIII. April 26

WAGNER

"A Faust Overture" I. October 19
Overture to "Rienzi" IV. January 11
"A Siegfried Idyl" V. February 1
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Beethoven Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: "Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have

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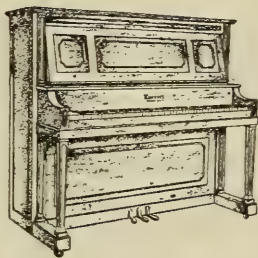
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come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian



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stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786

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at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment,

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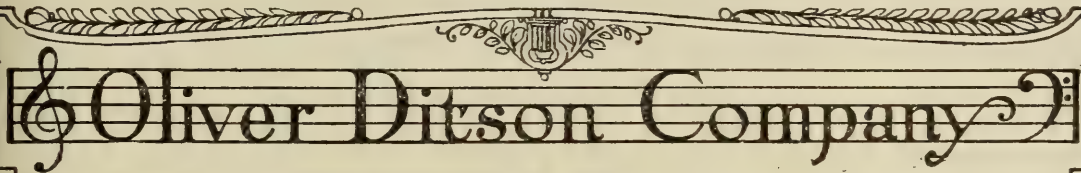
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but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive



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version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

*
* *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

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Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*Held*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation.

An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist.

There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This

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leads to a Rondo, Vivo, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a ritornello. Mr. Schelling remembered the music in Spanish cafés-chantants, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a ritornello for the instruments, all would repeat the song. Mr. Schelling's ritornello is in 7-8 time. A repetition of the Rondo jig brings the end.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme" for orchestra and pianoforte, Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.



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"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

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The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pul-towa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.

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Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert,

* This translation is by William Foster Apthorp.

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into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant manes, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funeral flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

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At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and

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what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cordese replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare et luit . . .

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Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: " Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

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agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet.

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, NOVEMBER 21

AT 8.15

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PROGRAMME

Chausson Symphony in B-flat major, Op. 20

I. Lent: Allegro vivo.

II. Très lent.

III. Animé.

Rinaldo di Capua Recitative, "Chi mai senti," and Aria, "Dal sen
del caro sposo," from "Vologesco rè de' Parti"

Brahms Variations on a Theme of Josef Haydn, Op. 56a

R. Strauss Three Songs with Orchestra

a. "Die Nacht" ("Night"), Op. 10, No. 3

b. "Morgen," Op. 27, No. 4

c. "Secret Invitation," Op. 27, No. 3

Berlioz Overture to "The Corsair," Op. 21

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SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaæg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet,

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and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow

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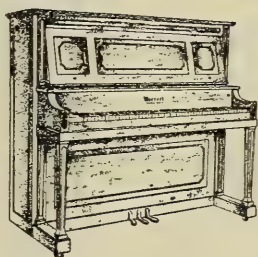
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of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and



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the basses repeat, purely and majestically, the first measures of the introduction.

* *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not clearly see his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

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"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional

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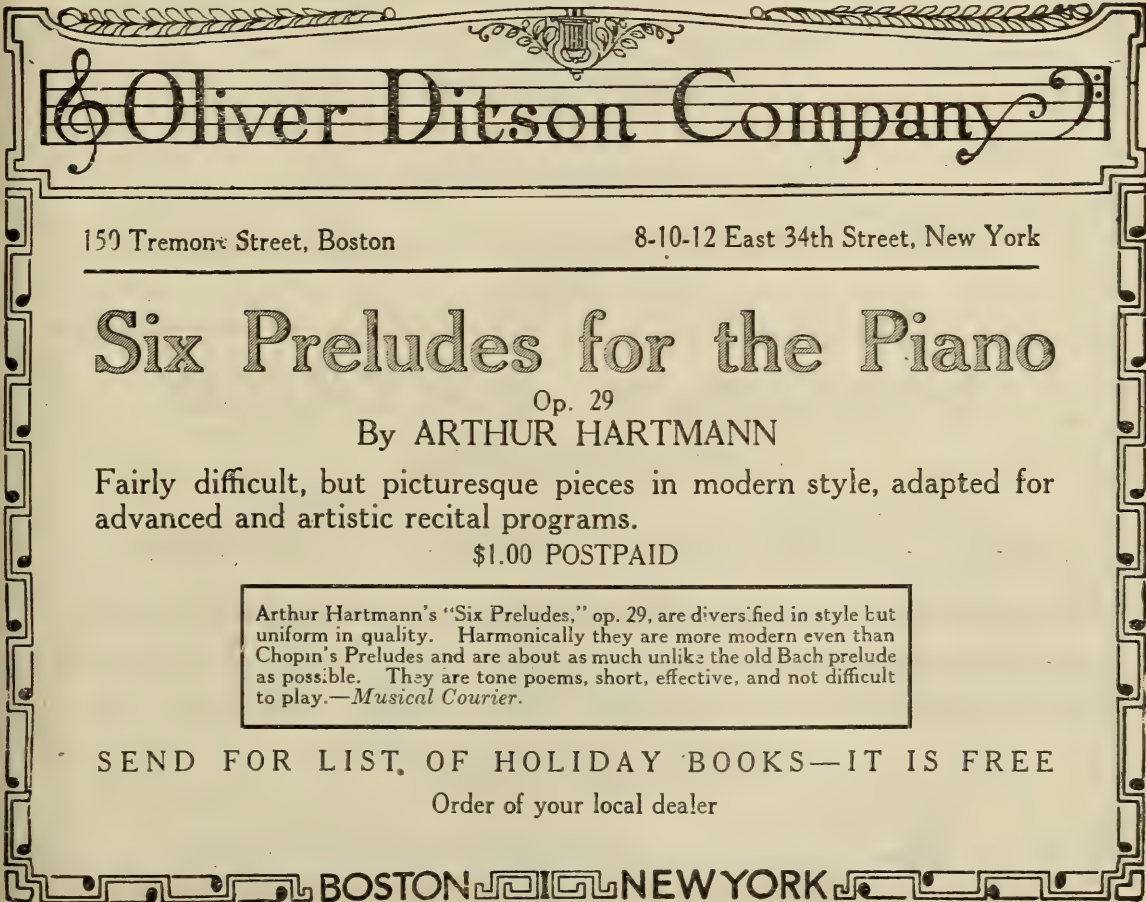
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value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher*.' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm.



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It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the tilte 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liège, Brussels, even at Paris, they were learning how to write his name on programmes. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

RECITATIVE, "CHI MAI SENTI," AND ARIA, "DAL SEN DEL CARO SPOSO,"
FROM "VOLOGESCO RÈ DE' PARTI" RINALDO DI CAPUA

(Born at Capua; exact dates of birth and of death unknown; but he composed for the Italian stage, especially for Rome, between 1737 and 1771.)

Chi mai senti: che vide donna di me più misera, congiura tutto a mio donno.
Amor, pietoso amore, benigno ciel, voi protegge to remmano in tanti mali a tanti,
la fedeltà di due infelici amanti.

Lento, molto cantabile, F major, 4-4.

Dal sen del caro sposo
Richiamerò il mio core.
Sciolto dal primo amore.
A te lo donerò.

Allegro.

T' inganni, o traditor.

Lento con colore.

Così tu avrai riposo
Ei sálvo resterà
Io sarò paga allor.

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The singer, knowing the fidelity of two unhappy lovers against which plots are laid, and indignant at the treachery, resolves, freed from a false love, to ensure their happiness and thus be fully repaid.

This opera was produced at the Argentina Theatre, Rome, in 1739. Dr. Hugo Riemann says that it was performed at Strassburg in the same year. The libretto is in the Museum of the Lyceum at Bologna. Fragments of the music are in various European museums and in the library of Mr. Henry E. Krehbiel of New York. The manuscripts in the possession of Mr. Krehbiel formerly belonged to the poet Thomas Gray, whose collection came to him through Mrs. C. M. Raymond (Annie Louise Cary). The nine volumes copied by Gray are described by Mr. Krehbiel in his "Music and Manners in the Classical Period" (New York, 1898, pp. 3-39). The recitative and air sung at this concert are in volume nine of the collection.

There are other operas of the eighteenth century, entitled "Vologesco," "Il Vologesco," "Vologesco rè de' Parti," libretto by Apostolozeno (a later version of his "Lucio Vero"), music by Colla, Gerace, Guglielmi, Jommelli, Martin y Soler, Sarti, Zoppias, and Leonardo Leo.

For a necessarily incomplete sketch of Rinaldo's life see the article "Rinaldo Di Capua" in Grove's Dictionary (revised edition). Dr. Burney visited Rinaldo at Rome in 1770. He described him as then an old man who had experienced "various vicissitudes of fortune; sometimes in vogue, sometimes neglected." Rinaldo did not pretend to be the inventor of accompanied recitatives, although he had been credited with this invention: "all that he claims is the being among the first who introduced long ritornellos, or symphonies, into the recitatives of strong passion and distress, which express or imitate what it would be ridiculous for the voice to attempt." (See Burney's "Present State of Music in France and Italy," pp. 293-296.) The song "Tre giorni son che Nina," probably written by Ciampi, has been credited to Rinaldo as it has been long credited to Pergolesi.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor.

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The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished,

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."



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was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of

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executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con-moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly



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after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* (“Johannes Brahms,” Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about

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these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had written an earlier version of his extraordinary book years before.

"DIE NACHT" ("NIGHT"), OP. 10, No. 3 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Die Nacht" is the third of "Acht Gedichte" from "Letzte Blätter" by Hermann von Gilm. The others are (1) Zueignung; (2) Nichts; (4) Die Georgine; (5) Geduld; (6) Die Verschwiegenen; (7) Die Zeitlose; (8) Allerseelen.

These songs, composed in 1882-83 at Munich, are dedicated to Heinrich Vogl, the celebrated tenor (1845-1903).

Original key, D major, Andantino, 3-4.

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Aus dem Walde tritt die Nacht
Aus den Bäumen schleicht sie leise,
Schaut sich um in Weitem Kreise,
Nun gib Acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt von Kupperdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel' an Seele;
O die Nacht mir bangt sie stehle
Dich mir auch.

The English translation is by Mrs. Isabella G. Parker.*

Cometh now from forest old
Sombre Night in silence creeping,
Wider darkness round her sweeping
Now behold!

All the brightness of the day,
All the flowers, all the beauty
Night conceals, and as her duty
Bears away.

'Neath her veil doth Night enfold
E'en the streamlet's silv'ry light,
And from dome and window bright
Steals the Gold.

Plunder'd now the bushes stand,
Come thou near, I fear when nearest
That the Night may snatch thee, dearest,
From my hand.

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

* Through the courtesy of Oliver Ditson Company, publishers of "Forty Songs by Richard Strauss," edited by James Humecker. (1910.)

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"MORGEN," OP. 27, NO. 4 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with piano-forte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.
John Henry Mackay.

"TO-MORROW."

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.
Translation by John Bernhoff.

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"SECRET INVITATION," OP. 27, No. 3 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna:* "Meiner geliebten Pauline, zum 10 September, 1894."

Lebhaft (Lively), B-flat major, 6-8.

The poem by John Henry Mackay is as follows:—

Auf, hebe die funkelnde Schaafe empor zu Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du.
Und still gleich' mir betrachte um uns
Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
Nein, hebe die blinkende Schaafe gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glücklich sein.

* Pauline de Ahna was born at Ingelstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Herzog and afterward with Strauss, who went to Weimar in 1880 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang there for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

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 Dann verlasse der lauten Genossen, fest freudiges Bild,
 Und wandle hinaus in den Garten zum Rosenstrauch,
 Dort will ich dich dann erwarten, nach altem Brauch,
 Und will an die Brust dir sinken, eh' du's gehofft,
 Und deine Küsse trinken, wie ehemals oft
 Und flechten in deine Haare der Rose Pracht.
 O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff:—

THE LOVER'S PLEDGE.

Up, lift now the sparkling gold cup to the lip and drink!
 And leave not a drop in the goblet fill'd full to the brink;
 And, as thou dost pledge me, let thine eyes rest on me,
 Then I will respond to thy smile and gaze all silent on thee.
 Then let thy eyes bright wander around o'er the comrades gay and
 merry.

Oh, do not despise them, love;
 Nay, lift up the sparkling goblet and join the sway,
 Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
 Rise and turn thine eyes from the drinkers and hasten away!
 And wending thy steps to the garden, where blush the roses fair,
 Come to the sheltering arbor! I'll meet thee there,
 And soft on thy bosom resting, let me adore
 Thy beauty, drink thy kisses as oft before,
 I'll twine around thy fair forehead the roses white.
 Oh, come, thou wondrous bliss-bestowing, longed-for night!

The pianoforte accompaniment has been orchestrated by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz con-



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ducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 10, 1896.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a

* This Hymn, Op. 20, words by Barbiér, was performed for the first time at the Palais de l'Industrie, August 1, 1844.

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voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the *Corsair** over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they

* Byron's "*Corsair*" was written in December, 1813. He added a section for *Gulnare* in January, 1814

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were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Overture de la tour de Nice." Theodor Müller-Reuter believes that the title "The Corsair," given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."*

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the

* James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

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Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

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- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso: Allegro non troppo.

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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, and May 1, 1915. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a re-

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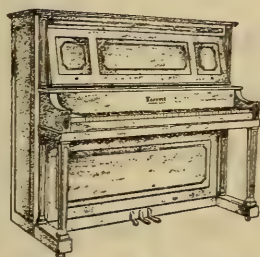
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turn of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of



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the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with

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comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in disparate bodies. Gluck was a perfect *arriviste*. Père Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him,

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as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue

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on the name of Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pelerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

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duced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyche,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form; but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opera would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is hardly a good musical reason; for the impious Berlioz composed a requiem and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as an ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with

* "Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda," 1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. 1, pp. 325-330, and an article "Hulda" published in the same magazine, 1901, pp. 372-374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by Pierre de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—P. H.

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Yet M. Vincent d'Indy, the faithful disciple of Franck, argues in his *Life of Beethoven* that the latter wrote the great later works because he was inspired by the Holy Catholic faith.

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "*Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie*,"—a tale used by Boccaccio ("*Decameron*," second day, ninth novel) and Shakespeare ("*Cymbeline*"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

*
* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber.

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After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's



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chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's *Life of Shakespeare* in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc!"

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible

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is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwellinge besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ.'" This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The



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first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.

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of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

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(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated.

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on

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the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in *Siciliano* * rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, *forte*, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the *Siciliano* melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords

* The *Siciliana*, or *Siciliano*, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of *passe-pied* danced to a lively measure of 6-8. A dancing master, Gawlikowski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed *Siciliana* as a *Canzonetta*: "The Sicilian *Canzonetten* are after the manner of a gigue, 12-8 or 6-8."

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in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles.

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The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

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(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910

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In 1882 Chabrier visited Spain with his wife.* Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged

* His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.



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to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Andal! Andal! Andal!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children.”

In another letter Chabrier wrote: “I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!”

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody “España” is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of “España”

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and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompani-

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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ment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

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Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
 - II. Sehr mässig.
 - III. Nicht schnell.
 - IV. Feierlich.
 - V. Lebhaft.
-

Debussy . . . "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé]")

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ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the

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movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

TAXICABS

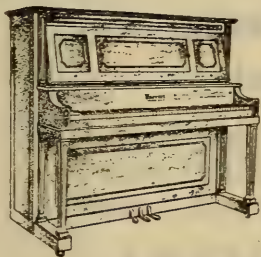
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The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

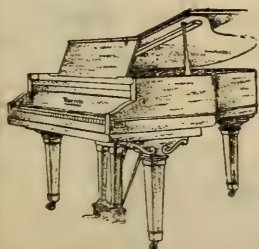
The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalistic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed



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elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the *romanza* is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant *stretto*. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language,

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is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and

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blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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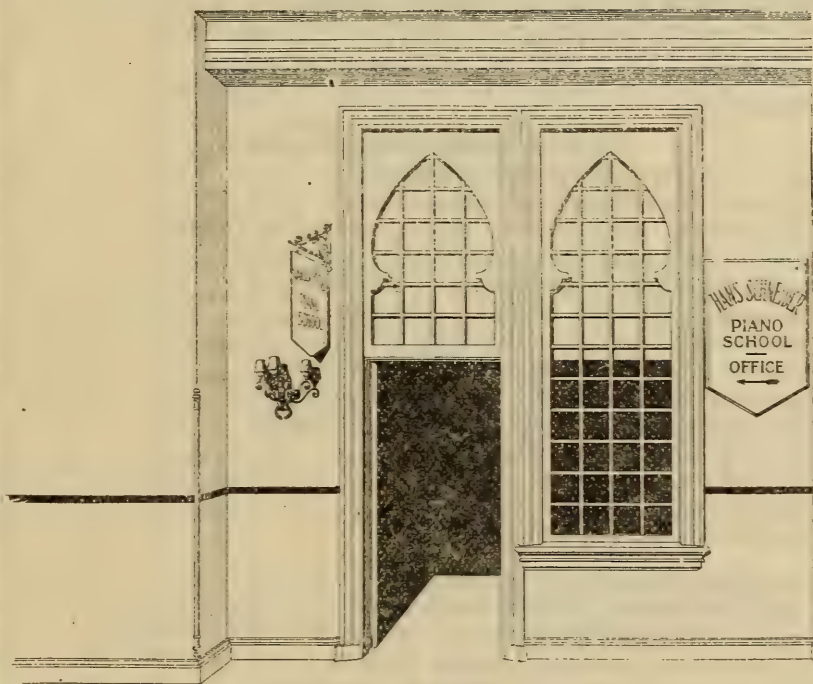
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"L'APRÈS-MIDI D'UN FAUNE."

BY STÉPHANE MALLARMÉ.

LE FAUNE.

Ces nymphes, je les veux perpétuer.

Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.

Aimai-je un rêve?
Mon doute, amas de nuit ancienne, s'achève
En maint rameau subtil, qui, demeuré les vrais
Bois mêmes, prouve, hélas! que bien seul je m'offrais
Pour triomphe la faute idéale de roses.

Réfléchissons . . .

ou si les femmes dont du gloses
Figurent un souhait de tes sens fabuleux!
Faune, l'illusion s'échappe des yeux bleus
Et froids, comme une source en pleurs, de la plus chaste:
Mais, l'autre tout soupirs, dis-tu qu'elle contraste
Comme brise du jour chaude dans ta toison!
Que non! par l'immobile et lasse pâmoison
Suffoquant de chaleurs le matin frais s'il lutte,
Ne murmure point d'eau que ne verse ma flûte
Au bosquet arrosé d'accords; et le seul vent
Hors des deux tuyaux prompt à s'exhaler avant
Qu'il disperse le son dans une pluie aride,
C'est, à l'horizon pas remué d'une ride,
Le visible et serein souffle artificiel
De l'inspiration, qui regagne le ciel.

O bords siciliens d'un calme marécage
Qu'à l'envi des soleils ma vanité saccage,
Tacite sous les fleurs d'étincelles, CONTEZ
*"Que je coupais ici les creux roseaux domptés
Par le talent; quand, sur l'or glauque de lointaines
Verdures dédiant leur vigne à des fontaines,
Ondoie une blancheur animale au repos;
Et qu'au prélude lent où naissent les pipeaux,
Ce vol de cygnes, non! de naïades se sauvé
Ou plonge."*

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 Droit et seul, sous un flot antique de lumière,
 Lys! et l'un de vous tous pour l'ingénuité.
 Autre que ce doux rien par le lèvres ébruité,
 Le baiser, qui tout bas des perfides assure,
 Mon sein, vierge de preuve, atteste une morsure
 Mystérieuse, due à quelque auguste dent;
 Mais, bast! arcane tel élut pour confident
 Le jonc vaste et jumeau dont sous l'azur on joue:
 Qui, détournant à soi le trouble de la joue,
 Rêve, dans un solo long, que nous amusions
 La beauté d'alentour par des confusions
 Fausses entre elle-même et notre chant crédule;
 Et de faire aussi haut que l'amour se module
 Évanouir du songe ordinaire de dos
 Ou de flanc pur suivis avec mes regards clos,
 Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne
 Syrinx, de reflleurir aux lacs où tu m'attends!
 Moi, de ma rumeur fier, je vais parler longtemps
 Des déesses; et, par d'idolâtres peintures,
 À leur ombre enlever encore des ceintures:
 Ainsi, quand des raisins j'ai sucé la clarté,
 Pour bannir un regret par ma feinte écarté,
 Rieur, j'élève au ciel d'été la grappe vide
 Et, soufflant dans ses peaux lumineuses, avide
 D'ivresse, jusqu'au soir je regarde au travers.

O nymphes, regonflons des SOUVENIRS divers.
*" Mon œil, trouvant les joncs, dardait chaque encolure
 Immortelle, qui noie en l'onde sa brûlure
 Avec un cri de rage au ciel de la forêt;
 Et le splendide bain de cheveux disparaît
 Dans les clartés et les frissons, ô pierrieres!
 J'accours; quand, à mes pieds, s'entrejoignent (meurtries
 De la langueur goûtée à ce mal d'être deux)
 Des dormeuses parmi leurs seuls bras hasardeux;*

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 À ce massif haï par l'ombrage frivole,
 De roses tarissant tout parfum au soleil,
 Où notre ébat au jour consumé soit pareil."*
 Je t'adore, courroux des vierges, ô délice
 Farouche du sacré fardeau nu qui se glisse
 Pour fuir ma lèvre en feu buvant, comme un éclair
 Tressaille! la frayeur secrète de la chair;
 Des pieds de l'inhumaine au cœur de la timide
 Que délaisse à la fois une innocence, humide
 De larmes folles ou de moins tristes vapeurs.

*" Mon crime, c'est d'avoir, gai de vaincre ces peurs
 Traîtresses, divisé la touffe échevelée
 De baisers que les dieux gardaient si bien mêlée;
 Car, à peine j'allais cacher un rire ardent
 Sous les replis heureux d'une seule (gardant
 Par un doigt simple, afin que sa candeur de plume
 Se teignit à l'émoi de sa sœur qui s'allume,
 La petite naïve et ne rougissant pas):
 Que de mes bras, défaits par de vagues trépas,
 Cette proie, à jamais ingrate se délivre
 Sans pitié du sanglot dont j'étais encor ivre."*

Tant pis! vers le bonheur d'autres m'entraîneront
 Par leur tresse nouée aux cornes de mon front;
 Tu sais, ma passion, que, pourpre et déjà mûre,
 Chaque grenade éclate et d'abeilles murmure;
 Et notre sang, épris de qui le va saisir,
 Coule pour tout l'essaim éternel du désir.
 À l'heure où ce bois d'or et de cendres se teinte
 Une fête s'exalte en la feuillée éteinte:
 Étna! C'est parmi toi visité de Venus
 Sur ta lave posant ses talons ingénus,
 Quand tonne un somme triste où s'épuise la flamme.
 Je tiens la reine!

O sûr châtiment . . .

Non, mais l'âme

De paroles vacantes et ce corps alourdi
 Tard succombent au fier silence de midi:
 Sans plus il faut dormir en l'oubli du blasphème,
 Sur le sable altéré gisant et comme j'aime
 Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins.

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"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in the *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghileff, the director of the Russian ballets, has written

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a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.'"

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

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SERGEÏ VASSILIEVICH RACHMANINOFF

(Born in the Government of Novgorod, April 1, 1873; now living.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert



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of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is

*Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Petrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1880 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at Petrograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff

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announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed.

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There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant Coda.

ENTR'ACTE.

THE SPIRIT OF NATIONALISM.

Mr. Robin H. Legge, of the London *Daily Telegraph*, discussed May 13, 1916, an article by Mr. H. E. Krehbiel on the subject of the spirit of nationalism in music. Mr. Krehbiel wrote: "Never before in the history of our opera houses and concert-rooms was there such a stirring of the spirit of nationalism as has manifested itself in the season now waning to its close. . . . For nearly a century composers have felt impelled more and more to give utterance in their music to the spirit of the peoples to whom they belonged. In doing this they were not always cognizant of a patriotic motive. They were impelled by the desire to find new means of utterance, more direct roads to popular appreciation, new material with which to work. The impelling feeling was largely subconscious, and yet it was one with that burning desire which is largely responsible for the world war that is now preparing the people for a revaluation of the principles of morals in art as well as in manners and conduct."

The Slavic impulse of expansion which is held in such dread by the Teuton had found expression in music long before the war. Russian music, like Russian painting and Russian literature, had long before been accepted, and, says Mr. Krehbiel, it is not alone the Slavic spirit expressed through Russia that has steadily grown in assertiveness. That spirit has been stirring among the Poles and Czechs, whence have come Chopin, Moniuszko, Dvořák, Paderewski, Fibich, Smetana, and so on. "France, which created a national art long ago, and maintained it brilliantly, is striking for a new emancipation and a return to more pronounced ideals. Great Britain is bestirring itself, and America is seeking for a characteristic idiom. In every case the appeal is making to folk-song as the real repository of those racial and national feelings for which music can provide utterance. What a marvellous fruition

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there will be when the fields have been cleared and the fructified soil shall bear its new harvest!"

To this Mr. Legge replied as follows:—

"I wonder! At least it is cheering to find in that dozen of critics so strong a spirit of optimism. Yet on paper who shall deny that there is a vast amount of truth in what he suggests? True, in America was recently produced a Spanish opera, 'Goyescas,' by the deplorably ill-fated composer, Granados, who was a victim of the Sussex crime; and of 'Goyescas' we know no more here than the pianoforte pieces upon which it is largely based, the which Ernest Schelling played a few years ago. But we do know our 'Boris Godounov,' our 'Prince Igor,' or Tchaikovsky, whether in 'Pikovaya Dama,' 'Eugen Oniegin,' the symphonies, or the quartets. We know also Paderewski's 'Polish Fantasy' and Elgar's 'Polonia' (wherein lies a distinction and a great difference, as I see the matter); I don't think we know Stravinsky's 'Three Pieces for String Quartet' or his ballet, 'Le Soleil de Nuit,' both of which I am assured are 'filled with the Russian idiom.' We know well indeed the many Hungarian Rhapsodies of Liszt and his Hungarian Fantasie, and I seem to recall, however vaguely, Enesco's Rumanian Fantasy, while every one knows Dvořák's symphony 'From the New World,' which, it has become universally acknowledged, is decidedly a failure as a 'national expression' or as the expression of a national feeling. It is to be feared that the life that is in that beautiful music is due to Dvořák's inspiration, and he was very much a Czech, and not to the 'American' melodies upon which it is founded, a point of interest, since a very large number of so-called Negro melodies, among them the most popular, were composed by whites (Foster, for example), while many others are mere developments from European tunes imported into the United States in the days of the importation of slaves. However, let that pass. But if the symphony is to be accepted as a national American expression, what of Delius's 'Appalachia,' which is based upon the melody sung nightly by his Negro servant on his plantation in Florida, after his day's work?

"The fact seems to remain fairly obvious that, while a really good case can be argued in favor of the folk-song as the foundation of what

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is called a 'national idiom,' quite as good a case can be adduced against the theory. At this moment we in England have come to regard as essentially Russian such music as the folk-songs which Moussorgsky, Rimsky-Korsakov, and so on, have utilized in their operas. But if that be so, and the use of the folk idiom be deemed to be essential to the expression of a national spirit, what becomes of Stravinsky or Skryabin at their ripest and truest? Where shall the common denominator be found between them and their predecessors? True, both these giants in music at first came somewhat, perhaps a good deal, under the folk-song influence; but we have seen for ourselves that that of their music which has gone out into the greater world, that which they composed when they had arrived at man's estate, had almost nothing whatever in common with the folk-song, but is strongly and specifically individual. And so it would appear to be the case with the chief musicians of most countries. As soon as their feet have found the firm position for which they have worked consciously or unconsciously,—as soon, that is, as they have found themselves and their own method of expression,—they, one and all, break away from any earlier influence that may have exercised power over them, and become part, not of a mere nation or even race, but of a Kosmos.

"Is not this certainly the case in respect of the composers called universally great? What is the common denominator of Bach and Brahms, Beethoven and Mozart, Stravinsky and Glazounov, Saint-Saëns and Debussy? No doubt there are many points in common between any two of these composers, but are these not points of the expression of a 'spirit of nationalism' at all but merely details, in how-

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ever exalted a degree, of a technique that is in reality the common stock-pot? If Mr. Krehbiel and those who think, apparently, with him are correct, Paderewski (a pure Pole) should give expression to a far deeper Polish feeling than Chopin, who was half French and lived the greater part of his life away from his original surroundings. Yet has he done so? Once more, if two Irishmen of to-day were to depict in terms of music that ordeal through which Ireland has so recently passed, the one a Sinn Feiner, the other the direct opposite, which (other things in the way of the composition being equal) would be the expression of 'the spirit of nationalism'?

"In my humble thinking, there must always be instead of a spirit of nationalism in music or in any other of the arts a spirit of antagonism against 'nationalism.' Art and politics, however large the capital letter with which you begin the latter word, are like the East and the West—never the twain shall meet!"

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania ne principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"



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known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in;
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house,

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.



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and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"† (Freshman song), "Was kommt dort von der Höh?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and en-

* "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

† "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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thusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

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NOTES BY PHILIP HALE



TUESDAY EVENING, MARCH 6

AT 8.15

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PROGRAMME

Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Beethoven Four Songs with Orchestra

- (a) Wonne der Wehmut, Op. 83, No. 1
- (b) Die Trommel gerühret
- (c) Freudvoll und leidvoll, from the music to Goethe's "Egmont,"
Op. 84
- (d) Die Ehre Gottes in der Natur, Op. 48, No. 4

Borodin Orchestral sketch: On the Steppes of Middle Asia

Hugo Wolf Three Songs with Orchestra

- (a) Der Freund. (The Friend)
- (b) Verborgenheit. (Retirement)
- (c) Er ist's. ('Tis Spring)

Strauss "Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

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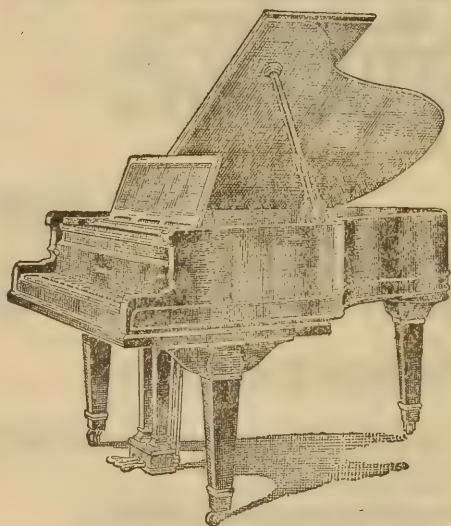
There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and fifty minutes

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SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo; E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passion-

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ate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

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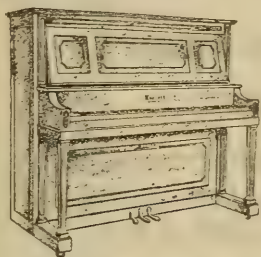
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III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

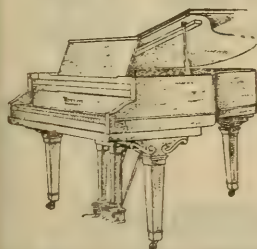
IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is à broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.



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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The accompaniment of the first and the third of these songs was orchestrated by Arthur Nikisch.

"WONNE DER WEHMUT."

Trocknet nicht, trocknet nicht,
Thränen der ewigen Liebe!
Ach, nur dem halb getrockneten Auge
Wie öde, wie todt die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Thränen unglücklicher Liebe!

"THE BLISS OF GRIEF."

O wherefore shouldst thou try
The tears of love to dry?
Nay, let them flow!
For didst thou only know
How barren and how dead
Seems everything below,
To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

W. E. Aytoun.

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This poem of Goethe's was published in 1787. The date of composition is unknown.

Beethoven composed the music in 1810. It is the first of three songs for voice and pianoforte, poems by Goethe. The songs, dedicated to the Princess von Kinsky, were published in October, 1811.

E major, Andante espressivo, 2-4.

* * *

LIED. No. 1.

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein,
Und Hosen und Hut.
Ich folgt' ihm zum Thor 'naus
Mit muthigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen dadrein;
Welch Glück sonder gleichen,
Ein Mannsbild zu sein.

The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!
Oh had I a helmet,
A doublet and hose!
I'd follow him boldly
Wherever he led,
And gayly march onward
With soldier-like tread;
The enemies waver,
Among them we fire;
What joy could one only
To manhood aspire!

Vivace, F major, 2-4.

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*
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"FREUDVOLL UND LEIDVOLL."

Freudvoll und leidvoll, gedankenvoll sein;
Langen und bangen in schwebender
Pein;
Himmelhoch jauchzend, zum Tode be-
trübt;
Glücklich allein ist die Seele, die liebt.


Joyful and woful and wistful in fine,
Hopeful and fearful forever to pine,
Wildly exultant, despairingly prone,
Blest is the heart of a lover alone.

Andante con moto, A major, 2-4.

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Clärchen's songs, "Freudvoll und leidvoll" and "Die Trommel gerühret," were first sung by Antonie Adamberger, who took the part of Clärchen when Beethoven's music to Goethe's "Egmont" was performed for the first time with the tragedy at the Hoffburg Theatre, Vienna, May 24, 1810.

When Hartl took the management of the two Vienna Court Theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music. He chose the



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former's "Egmont," the latter's "Tell." Beethoven and Gyrowetz were asked to write the music. Beethoven was anxious to compose the music for "Tell," but, as Czerny tells the story, there were intrigues, and as "Egmont" was thought to be less suggestive to a composer the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's music for "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

In 1809 Beethoven wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for

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his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

* * *

DIE EHRE GOTTES IN DER NATUR.

Die Himmel rühmen des Ewigen Ehre,
Ihr Schall pflanzt seinem Namen fort.
Ihn rühmt der Erdkreis, ihn preisen die Meere;
Vernimm, O Mensch, ihr göttlich Wort!
Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn' aus ihrem Zelt?
Sie kömmt und leuchtet und lacht uns von ferne,
Und läuft den Weg, gleich als ein Held.

The heavens praise the Eternal Glory; their sound proclaims His name. The terrestrial globe extolls him, the seas exalt him. Harken, O man, to His divine word! Who bears the countless stars of heaven? Who leads the sun from its tabernacle? He comes forth, gives light, and smiles on us from afar, and goes his heroic way.

Majestätisch und Erhaben (In a majestic and lofty manner), C major, 2-2.

This is the fifth of six songs for a voice and pianoforte, poems by Christian Fürchtegott Gellert (1715-69). The songs were published towards the end of 1803 and dedicated to Count Browne, "Brigadier-General in the Russian Service."

ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.

ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

"In the silence of the sandy steppes of Central Asia is heard the

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refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

* * *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stassoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Bada.

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* * *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

THREE SONGS: "DER FREUND," "VERBORGENHEIT," AND "ER IST'S."

HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

I. DER FREUND.

This song was composed by Wolf at Unterach, September 26, 1888. The text is by Joseph Freiherr von Eichendorff (1788-1857).

Wer auf den Wogen schliefe,
Ein sanft gewiegenes Kind,
Kennt nicht des Lebens Tiefe
Vor süßen Träumen blind.

Doch wen die Stürme fassen
Zu wildem Tanz und Fest,
Wen hoch auf dunklen Strassen
Die falsche Welt verlässt,

Der lernt sich wacker rühren,
Durch Nacht und Klippen hin,
Lernt der das Steuer führen
Mit sicherm, ernstem Sinn.

Der ist von echtem Kerne,
Erprobt zu Lust und Pein,
Der glaubt an Gott und Sterne,
Der soll mein Schiffmann sein.

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Who on life's sea would slumber,
As rocked in an infant's cot,
Knows not of griefs that cumber
The dreams of mortal lot.

But who 'mid tempests raging
Has fought with all his might
An honest warfare waging
'Gainst sin and worldly spite,

Death's image never fearing,
With strong right arm and hand,
With God his vessel steering,
He'll guide her safe to land.

He cares not what betide him,
On shore or storm-racked sea,
He'll trust the stars to guide him,
He shall my helmsman be!

At Unterach on the Altersee in the Salzkammergut as a guest in Eckstein's villa Wolf composed ten songs in nine days. It is said that during the composition of all the songs of 1888 he sought the opinion of his Viennese friends Josef Schalk, Ferdinand Löwe, and Richard Hirsch, "not of course as a guide or a corrective—for no man ever saw his own work so objectively as Wolf when once it was set down on paper—but for the pleasure it gave him to know himself thoroughly understood by men of discrimination."

"Der Freund" was sung at these concerts by Miss Gerhardt on February 17, 1912, with orchestral accompaniment.

II. VERBORGENHEIT.

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränensehe
Ich der Sonne liebes Licht.



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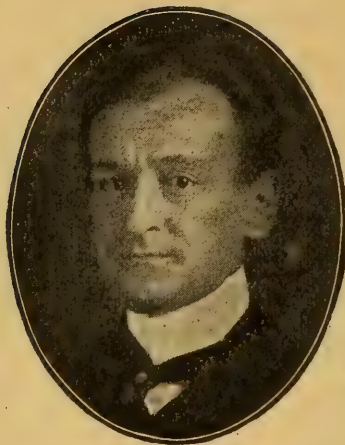
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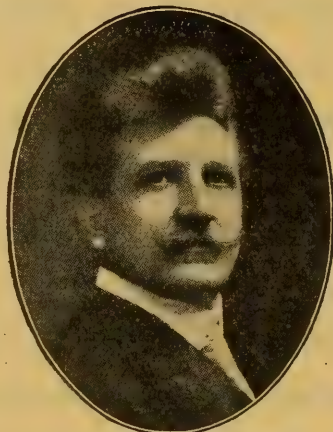
Mr. WITEK



Mr. WARNKE



Mr. FÉRIR



Mr. HOLY



Mr. LONGY



Mr. MAQUARRE

Oft bin ich mir kaum bewusst,
 Und die helle Freude zücket
 Durch die Schwere, so mich drücket
 Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
 With the joys of love's illusion;
 Let my heart in lone seclusion
 Hoard its rapture and its pain!

Unknown grief fills all my days,
 Sorrow from my searching hidden
 Floods my eyes with tears unbidden
 When the sunlight meets my gaze.

Oft when dreaming brings me rest,
 Comes a cheering ray of gladness
 Through the shadows of my sadness,
 Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf." "Verborgenheit" was sung at these concerts by Miss Gerhardt, February 17, 1912; Mme. Von Endert, February 14, 1914.

III. ER IST'S ("TIS SPRING").

The poem is by Eduard Mörike (1804-75):—

Frühling lässt sein blaues Band
 Wieder flattern durch die Lüfte.
 Süsse, wohlbekannte Düfte
 Streifen ahnungsvoll das Land.

Springtime flaunts his banner blue,
 Borne on high by ev'ry zephyr;
 Sweet the perfumes, welcome ever
 Through the land that float anew.

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.



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Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab' ich vernommen.

Now the violets dream;
Soon they will be waking;
Hark! a harp-tone near!
Springtime, thou art here,
Thou this joy art making.

(English translation by Frederic Field
Bullard, Oliver Ditson Company's Edition.)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. He wrote the first of this set of Mörike's songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost



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dismissed from his mind the crude external world in which he had so long struggled for a place." *

The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv., p. 103).

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."

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In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein. This society did much to make the songs known to the public, as did Ferdinand Jäger, the tenor. The songs began to be heard in Berlin,—Mme. Hertzog sang them,—and in January, 1893, Miss Elisabeth Leisinger sang three of them—one was "Er ist's"—with great success at a Gewandhaus concert in Leipsic.

"Er ist's" was sung in Boston with orchestra at concerts of the Boston Symphony Orchestra by Miss Tilly Koenen, January 1, 1910; by Miss Gerhardt, February 17, 1912.

And of this song Mr. Newman wrote: "The piano part is a fine example of Wolf's logical working out of an emotion. It is mainly one big crescendo of feeling. Examine it from 'Veilchen träumen schon,' and you will see that it is always ascending, until it culminates in the crashing tonic chords that enter just as the voice finishes. There is a curious and very effective 'disappointment of expectation' at 'Streifen ahnungsvoll das Land' where the harmonies modulate away from the key our ear has been led to anticipate."

* * *

"Verborgenheit" and "Er ist's" were sung by Mr. Eliot Hubbard as early as November 30, 1896, at his concert.

"Der Freund" was sung here by Dr. Ludwig Wüllner on January 17, 1909, when five other songs by Wolf were sung here for the first time: "Auf ein Wanderung," "Lied vom Winde," "Liebesglück," "Zur Warnung," and "Abschied."

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the

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second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruß und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie läßt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
 Of glorified woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples build.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection;
 And, if 'tis real, it nothing knows of rue!

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So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the

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name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.



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And now it is the Countess that appears,—"the Countess ———, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode



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of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplures his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

*It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

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to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here,

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were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for danc-

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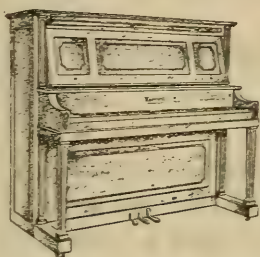
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ing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irri-



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tated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he

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achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew

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into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played

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were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

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In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* *
* *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the

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bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish 'tutti cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

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The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

† Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipsic, 1813).

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objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mode, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was a formal function. Austin Leigh, commenting on the proposed revival of this eighteenth-century dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

Mozart's "Prague" symphony in D major (1786) is without a minuet. So is the symphony in G major (1783).

For a discussion of the minuet in the early symphonies see Detlef Schultz's "Mozarts Jugendsinfonien" (Leipsic, 1900). For the influence of Schobert over Mozart see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), Vol. I, pp. 65-80. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by repeating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, the young Mozart knew no model.

* * *



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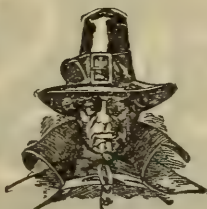
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The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

* * *

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—



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"It is a curious commentary on the subtle character of Mozart's creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be mature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, '*Orpheum vix superavit.*'"

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ANTON RUBINSTEIN

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto, dedicated to Ferdinand David, was published in 1866, and it was played by Rubinstein during his extended European concert tour in 1867. In London the concerto raised a storm of abuse, and the

* "All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830, instead of the year 1829, as that of his birth."—"*Anton Rubinstein,*" by Alexander McArthur (Edinburgh, 1889).



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concerto and the overture to "Tannhäuser" were classed together as chaotic and incomprehensible works.

The first performance in Boston was at a Theodore Thomas concert in Music Hall on December 2, 1871. Marie Krebs* was the pianist. Rubinstein played it in Boston at his first concert on October 14, 1872.

The orchestral part of the concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, kettledrums, and strings.

I. Moderato, D minor, 2-2. This movement has been praised by commentators as a noteworthy instance of compact, concise form. Wind instruments, accompanied by 'cellos and double-basses, begin the exposition of the first theme, which is developed by full orchestra until the pianoforte enters with a short and fiery cadenza and gives out the first theme with a call from trumpets and horns between the phrases. The pianoforte proceeds to the first subsidiary theme, which it develops with the orchestra, and then passes to the second theme, a motive of an expressive nature (F major), which leads to a quieter conclusion theme for strings and pianoforte together.

*Marie (Mary) Krebs, pianist, was born December 5, 1851, at Dresden, where she died June 27, 1900. She was the daughter of Karl August Krebs (1804-80), director, composer, and pianist, and Aloysia Krebs-Michalesi (1826-1904), a once celebrated opera singer at Hamburg and Dresden. The father, whose real name was Miedcke, was the court opera conductor at Dresden from 1850 till 1872 when he retired into private life, and he was Marie's teacher. She travelled extensively as a virtuoso, then made Dresden her dwelling-place and married a man named Brenning. She gave her first pianoforte recital in Boston on March 28, 1871, when she was assisted by her mother.

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The free fantasia is a rather long section of this movement. The third section does not begin in an orthodox fashion, with a return of the first theme: it begins with the passage-work in the development of the first subsidiary. The second theme is now in B-flat major. The pianoforte develops as before, and the clarinet and the flute have counter-phrases. The conclusion theme (B-flat major) follows in its former shape, and is followed by a free cadenza for the pianoforte. The first theme is given out sonorously in D minor by the full orchestra, while the pianoforte has ornamental octaves. There is a long coda, which is based chiefly on the first subsidiary theme.

II. Moderato assai in F major, 3-4. The movement begins with a sustained note for the horn, while strings and wood-wind instruments play alternate harmonies which lead from D minor to F major. All this is by way of introduction. The cantabile first theme is played by the pianoforte alone; the orchestra has a few connecting measures between the first and second periods of the melody. This theme is repeated with an arpeggio accompaniment. The arpeggios are divided between the pianoforte and the flutes and clarinets, and the strings furnish a harmonic background. The second theme is more animated. The transitional measures (D minor to F major) are heard again, and the first theme is played by the clarinet, with full harmony in the rest of the wood-wind and with arpeggio embroidery for the pianoforte. There is a very short coda.

III. Allegro assai, D minor, 2-4. The movement is in rondo form. After introductory measures in D minor there is a sudden modulation, and the pianoforte announces, unaccompanied, the first theme, which is repeated fortissimo by the orchestra and then developed by it and the solo instrument. There is a fleet second theme, which is developed by

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the pianoforte against occasional accompanying figures in the orchestra. The first theme returns in the tonic, and is again repeated as an orchestral tutti. Passage-work leads to a quieter third theme for the pianoforte. This is developed by the solo instrument and later by it with the aid of the orchestra. Bits of the first theme are heard from the latter, and then the first theme is again given to the pianoforte and repeated by the orchestra. The second theme returns and the rest of the movement consists in further development of the three themes.

ENTR'ACTE.

CONCERT PROGRAMMES.

(From the *Daily Telegraph*, London.)

Are our concert programmes, for the most part, too "heavy"? A correspondent, who signs himself "A Real Music-Lover," asserts that they are, and it may well be that there are others, no less entitled to such a description, who are somewhat of the same opinion. This particular "music-lover's" standpoint is interesting. Let us consider it for a moment. In the first place, what, precisely, does he mean by the term "heavy" as applied to the kind of fare more or less typical of that provided by concert-givers? On this point we cannot do better than let our correspondent speak for himself.

"Is the average—say orchestral—programme," he asks, "drawn up in a way to make the widest popular appeal? I think not. The idea seems to be that a concert must invariably be something very solemn and weighty—something that only the highly-educated can understand and appreciate. What real justification is there for narrowing by this means the public to whom musical entertainments might, and should, appeal? Do the people who give concerts, and arrange these programmes, consider it beneath their dignity to include music of a less ponderous kind, works such as the ordinary music-lover like myself can enjoy?" The writer adds that he is speaking, not only for himself, but on behalf of "thousands more" who, he believes, would become more regular frequenters of concerts if they were less restricted in their appeal.

Frankly our sympathies are all with this "Real Music-Lover." Obviously he is very much in earnest, and, with him, we are wholly of

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opinion that there are probably "thousands more" in a city like London who share his views. If you doubt it, take the case of the Queen's Hall Promenade Concerts. Our correspondent points himself in that direction as showing how numerous a public there is for orchestral concerts that are rightly reckoned high-class without being "stodgy." Nobody needs to be told that symphonies, concertos, and other works in the large forms are, by no means excluded from the "Prom" programmes. But, unquestionably, they do contain a far greater variety of music and consequently appeal to a wider diversity of musical tastes and sympathies than the average concert.

In this matter one cannot help thinking that our concert-givers, for the most part, are far too conservative. It would seem as though their point of view is that there is only a limited public for concerts, and that if they were to venture upon experiments by offering them something different from the kind of music they have been accustomed to, there would be a risk of losing their support. But it surely does not follow, because A is all for music of the most severe and "serious" order, that B and C might not welcome a scheme containing also music less serious? And most assuredly the intrinsic value of a musical work is not conditioned by the degree of its "seriousness"—or its length.

We must not be thought to decry the "classics." But does not a palpable fallacy lie in the assumption—by no means uncommon—that no music-lover deserves to be so called who has ears only for a work of the pretensions—and dimensions—of a four-movement sonata or symphony. A work is not the less "musical" in the best sense because it takes less than forty-five minutes to perform. And the chances are that, to many people not necessarily unmusical, it would be infinitely less tedious. In one recent programme we had three works, not one of which occupied less than from thirty-five to forty minutes in performance. Is it not quite conceivable that our correspondent, the "Real Music-Lover," might have attended that concert (we feel sure he didn't) had the programme been leavened with one or two works of a lighter style and character?

Perhaps, in happier times, it will be worth some enterprising concert-giver's while to experiment in the direction of orchestral programmes on

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the lines suggested by the correspondent we have quoted. Such an experiment need not entail the services of a full-sized modern orchestra. On the other hand, there are any number of beautiful, attractive works that do not call for the employment of such an orchestra, and for the performance of which one of the proportions of the New Queen's Hall Light Orchestra so admirably conducted by Mr. Alick Maclean, and so popular at the Chappell Ballad Concerts, would thoroughly suffice. That particular orchestra has shown us—what, indeed, should have required no demonstrating—that there is a wholly attractive repertory of more or less “light” music to be drawn upon, and that delightful variety can be obtained occasionally by performing one movement from a long work which, in its entirety, might easily repel those music-lovers who do not want to concentrate their attention for three-quarters of an hour or so upon a single composition, be it never so fine.

There is no “deseccration,” that we can see, in performing a section of a beautiful work—often it happens, indeed, that one particular section is really worthier of its composer than the rest—any more than it is unbecoming to play an excerpt from an opera. Let us try to overcome some of our old-fashioned prejudices in these matters, and rid ourselves of the belief that music, to be worth listening to, must needs be severely “classical” or intensely “serious,” and by such means open our concert-halls to a far wider public than has heretofore been drawn to them.

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OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

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List of Works performed at these Concerts during the Season of 1916-1917

BEETHOVEN

Symphony No. 3, in E-flat major, "Eroica," Op. 55 I. October 17

Four Songs with Orchestra:

- (a) "Wonne der Wehmut"
(b) "Die Trommel gerühret"
(c) "Freudvoll und leidvoll" } from the music to Goethe's "Egmont"
(d) "Die Ehre Gottes in der Natur" ELENA GERHARDT V. March 6

BERLIOZ

Overture to "The Corsair," Op. 21 II. November 21

BORODIN

Orchestral sketch: On the Steppes of Middle Asia V. March 6

BRAHMS

Variations on a Theme by Josef Haydn, Op. 56a II. November 21

Academic Festival Overture, Op. 80 IV. February 6

CAPUA, RINALDO DI

Recitative, "Chi mai senti," and Aria, "Dal sen del caro sposo," from
"Vologesco rè de' Parti" SUSAN MILLAR II. November 21

CHABRIER

"España," Rhapsody for Orchestra III. December 26

CHAUSSON

Symphony in B-flat major, Op. 20 II. November 21

DEBUSSY

"Prelude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude
to "The Afternoon of a Faun [Eglogue by S. Mallarmé]")

FRANCK

Symphony in D minor IV. February 6

LISZT

"Mazeppa": Symphonic Poem No. 6 for Full Orchestra (after Victor
Hugo) I. October 17

MOZART

Symphony in C major, "Jupiter" VI. April 10

RACHMANINOFF

Second Concerto for Pianoforte with Orchestra, Op. 18
OSSIP GABRILOWITSCH IV. February 6

RUBINSTEIN

Concerto in D minor for Piano and Orchestra
ETHEL LEGINSKA VI. April 10

SAINT-SAËNS

Concerto in B minor for Violin and Orchestra, No. 3, Op. 61
IRMA SEYDEL III. December 26

SCHELLING

Concerto for Violin and Orchestra FRITZ KREISLER I. October 17

SCHUMANN

Symphony in E-flat major, No. 3, "Rhenish," Op. 97 IV. February 6

SIBELIUS

Symphony No. 1, in E minor, Op. 39 V. March 6

STRAUSS

Three Songs with Orchestra:

- (a) "Die Nacht"
(b) "Morgen"
(c) "Secret Invitation" SUSAN MILLAR II. November 21
"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20 V. March 6

WAGNER

Introduction and Bacchanale from "Tannhäuser," Act I, Paris Version
VI. April 10

WEBER

Overture to "Euryanthe" III. December 26

WOLF

Three Songs with Orchestra:

- (a) "Der Freund"
(b) "Verborgenheit"
(c) "Er ist's" ELENA GERHARDT V. March 6

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flute interchangeable with the piccolo, castanets, and harp. The score and parts of the *Bacchanale*, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight buris the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the *Venus Mountain*; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tann-

häuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choreographic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written,

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Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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Dr. KARL MUCK, Conductor

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 13

AT 8.15

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AT 8.15

PROGRAMME

Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97
I. Lebhaft.
II. Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

Brahms . . . Academic Festival Overture, Op. 80

Beethoven . . . Concerto in G major, No. 4, for Pianoforte, Op. 58
I. Allegro moderato.
II. Andante con moto.
III. Rondo: vivace.

Liszt . . . "Mazeppa": Symphonic Poem No. 6, for Full Orchestra
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SYMPHONY IN E-FLAT MAJOR, NO. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter

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der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute

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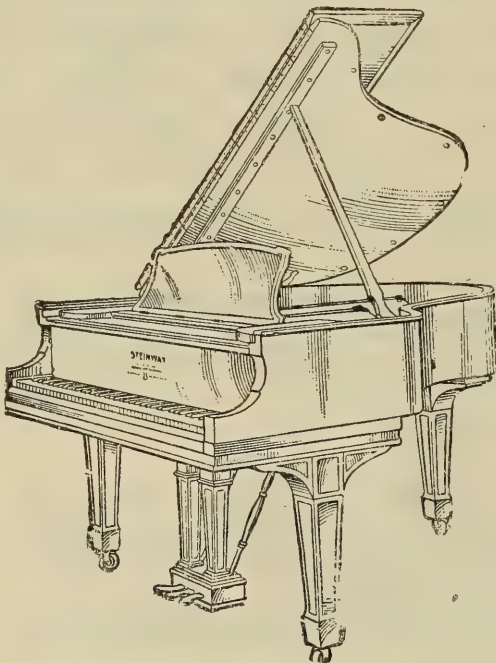
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any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.



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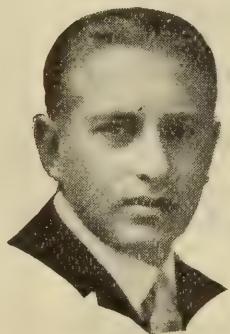
The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.



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ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the “Academic” and the “Tragic.” They come between the Symphony in D major and that in F major in the list of his orchestral works. The “Tragic” overture bears the later opus number, but it was written before the “Academic,”—as Reimann says, “The satyr-play followed the tragedy.” The “Academic” was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students’ songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning’s poem:—

* “Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato artis musicae severioris in Germania ne principi ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)”

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Whene'er with haggard eyes I view
 This dungeon that I'm rotting in,
 I think of those companions true
 Who studied with me at the U—
 —niversity of Göttingen—
 niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur," § the melody that is familiar to students of all lands, serves as the finale.

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early

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Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

CONCERTO IN G MAJOR, FOR PIANOFORTE, No. 4, Op. 58.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf and Härtel states that the year 1805 saw the completion.

The orchestral part of the concerto is scored for one flute, two oboes,

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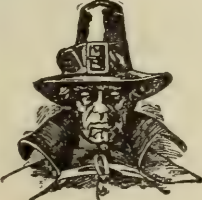
two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. *Allegro moderato*, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. This theme of four measures is thrice repeated, with modulations from A minor to E minor, from C major to B minor, from G major to F-sharp minor. And now violins bring back a fragment of the first theme, and there are developments which lead to the entrance of a third theme fortissimo and in G major, with a supplement for the wood-wind instruments. There is a gentle return to the first theme, and then the pianoforte begins after the manner of a cadenza. The first theme is only hinted at by wood-wind and the pianoforte. There is free figuration in the place of thematic development, until suddenly enters a new theme, a cantabile and expressive melody in B-flat major for the pianoforte. After more passage-work for the pianoforte a new theme of a melodious character is played by the strings and embroidered by the pianoforte. The second theme then appears again in the orchestra, and treatment of the third and fourth themes brings the close of the first section in D major.

The pianoforte then enters in like manner as at the beginning. The free fantasia is based almost wholly on the first theme, and it ends with a decisive assertion of the tonality of G major.

The third section opens with the announcement of the first four measures of the first theme by the pianoforte alone, but the announcement is now made in a more elaborate form and in fortissimo. The theme is carried through almost as it was in the ritornello. At the end it is taken up afresh and again developed. A hold of the full orchestra on the dominant introduces the cadenza, which in the original score is left free to the fancy of the player. There is a short coda.

II. *Andante con moto*, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole *Andante* the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped.' refers to the occasional use of the



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ordinary pedal." This footnote is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, 'The rest is silence!'" (Mr. W. F. Apthorp.)

III. Rondo: Vivace, 2-4. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.

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succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The literal English prose of Hugo's poem is as follows:—*

* This translation is by William Foster Apthorp.



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MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant manes, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round

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him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cordese replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

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There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "col

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legno" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

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Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

SECOND CONCERT

MONDAY EVENING, DECEMBER 11

AT 8.15

PROGRAMME

Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Mozart Scene, "He has gone," and Rondo from
"Così fan Tutte"

Brahms Variations on a Theme of Josef Haydn, Op. 56a

Halévy Romance, "Il va venir!" from "La Juive" (Act II., No. 10)

Berlioz Overture to "The Corsair," Op. 21

SOLOIST

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There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and thirty-five minutes

SYMPHONY IN E MINOR, No. i, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind

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instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, *ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments

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sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.



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SCENE, "HE HAS GONE," AND RONDO FROM "COSÌ FAN TUTTE"

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, ossia la scuola degli amanti" (All women do so; or, the school for lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26, 1790. The opera was commanded by the Emperor Joseph II., and the libretto was chosen without consultation of Mozart's wishes. Mozart began to compose the music in December, 1789. The opera was repeated on January 28, 30, February 7, 11. Joseph II. died on February 20, and the theatre was closed till April 12; then the opera was given on June 6, 12, July 6, 16, August 17, and it was not heard again until 1794 and then in a German version.

Much fault has been found with the "foolishness," the cynicism, the "immorality," of the libretto, and various attempts have been made to improve the plot in German versions by L. Schneider and Devrient, by Gugler, and others.

Ferrando and Guglielmo have made a wager with Don Alfonso that all women are not coquettish: their sweethearts are true. The lovers have returned from their feigned voyage, and disguised as Albanians make hot love to their sweethearts to put them to the test.

Ferrando, after addressing Fiordiligi passionately, leaves her. She has then the following scene (act ii., scene vii. Fiordiligi alone. Allegretto, 4-4. String accompaniment):—

Recitative. Allegro.

Er flieheth höre doch nein! Mag er doch gehen, aus meiner Nähe fliehen, der mich bestrickte, Zeuge war meiner Schwäche. Welch' herbe Qualen hat er mir nicht bereitet! Gerechte Strafe leid' ich nun für mein Schwanken. War's nicht Verbrechen mit ihm hier zu verweilen, anzuhören sein Flehn? Mit seinen Klagen herzlos Spott gar zu treiben? Ach, diesem Herzen drohen furchtbare Leiden, Leiden der Liebe! Ich glühe, doch dieses Glühn ist nicht die Regung wahrer Liebe und Treue; ist Thorheit, ist Wahnsinn, Verzweiflung, bittere Reue, schnöder Leichtsinn, ist Meineid, schändlicher Treuebruch!



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and strings):—

Rondo. Adagio, E major, 4-4.

O verzeih', verzeih', Geliebter,
Dies Vergeh'n dem schwachen Weibe;
Dass es ewig verborgen bleibe,
Darum fleh' ich, o Gott, dich an.


Sicher wird das Ziel erreichen
Mein Entschluss und meine Liebe,
Ihr wird bald die Schwäche weichen.
Die mir Grauen und Schande macht.

O verzeigh', etc.

Allegro moderato, 4-4.

Ach, und wem brachst du die Treue,
Eitles, undankbares Herz,
Sich, ich schwöre dir auf's Neue
Dein zu sein in Freud' und Schmerz.

O verzeih', verzeih', Geliebter,
Dies Vergeh'n dem schwachen Weibe;
Sicher wird das Ziel erreichen
Mein Entschluss und meine Liebe,
Ihr wird bald die Schwäche weichen.
Die mir Grauen und Schande macht,
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This has been Englished freely as follows:—

He is gone—stay—ah, no! Let him go, to take away from my glances the unfortunate object of my fault. To what a proof the barbarian puts me! He gloats on my weakness. Vainly thou hopest a granting of thy supplication, ah, vainly hopest thou love! Should I thus turn the oath of fidelity into a jest? Ah, this heart justly finds you guilty, O loyal love! I burn, and my ardor no longer moves me as true love: it is frenzy, pain, remorse, repentance, levity, perfidy, treason!

For pity's sake, my dear one, pardon the fault of a loving soul. O God! God! to be always torn between doubts and pains! My courage will root out this wicked desire; my constancy will destroy the memory that causes me such shame and horror.

This foolish, ungrateful heart will always be true to you! But a better reward is due your candor, beloved!

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

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The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished,

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."

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was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

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Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in

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JEAN VERD, Accompanist

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THURSDAY EVENING, FEBRUARY 8, 1917, at 8:15 o'clock

scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had written an earlier version of his extraordinary book years before.

ROMANCE, "IL VA VENIR!" FROM "LA JUIVE" (ACT II., NO. 10).
JACQUES FROMENTAL HALÉVY

(Born at Paris, May 27, 1799; died at Nice, March 17, 1862.)

This romance is sung by Rachel, supposed to be the daughter of Eléazar, the Jew, but really the daughter of the persecuting Cardinal, as she is waiting for Léopold, whom she believes to be of her faith, not knowing that he is the Imperial Commander-in-Chief at Constance.

Andantino, E-flat major, 3-4.

Il va venir!
Et d'effroi je me sens frémir.
D'une sombre et triste pensée
Mon âme, hélas, est oppressée.
Mon cœur bat mais non de plaisir,
Et cependant il va venir.

La nuit et le silence,
L'orage qui s'avance
Augmentent ma terreur;
L'effroi, la défiance
S'emparent de mon cœur.

Il va venir!
Chaque pas me fait tressaillir.
J'ai pu tromper les yeux d'un père.
Mais non pas ceux d'un Dieu sévère;
Oui, je le dois, oui, je veux fuir,
Et cependant il va venir!

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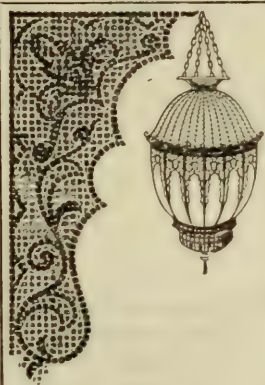
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He is about to come! I shudder from fright. My soul is burdened with a sad, dark thought. My heart is beating, but not with pleasure and yet he is coming here. Night, silence, and the approaching storm increase my terror; fright and distrust possess my heart. He is coming! I tremble at every footstep. I have been able to deceive the eyes of a father but not those of a stern God. Yes, I should fly, I wish to—but he is about to come.

“La Juive,” opera in five acts, libretto by Eugène Scribe, music by Halévy, ballet by Taglioni, was produced at the Opéra in Paris on Monday, February 23, 1835. The cast was as follows: Rachel, Maria Cornélia Falcon; Eudoxie, Julie Aimée Joseph Dorus-Gras; Eléazar, Adolphe Nourrit; Léopold, Marcelin Lafont; Le Cardinal, Nicolas Prosper Levasseur.

The chief dancers were Mmes. Noblet, Leroux, Duvernay, Fitzjames; Messrs. Marilier, Lenfant, Petit, Coralli, Simon.

Cornélia Falcon, the first Rachel, born in 1814, at Paris, died there in 1897. She was the great dramatic singer at the Paris Opéra from 1832 to 1837, when she lost her voice. Rôles for a dramatic soprano are still called “Falcon rôles” in France. It was said of her as Rachel that she showed grace, sensitiveness, warmth, and force. “One remembers how charmingly she sang the romance ‘Il va venir.’” The story of Mme. Falcon is one of the most pathetic in the annals of opera singers. Chorley said of her: “I have never seen any actress who in look and gesture so well deserved the style and title of the Muse of Modern Tragedy.”



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OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from "Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice," as the overture to "Le Corsaire" was then entitled; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée" (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."*

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

Apropos of the performance in Weimar the *Signale* of February 28,

* This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.



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1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

* Byron's "Corsair" was written in December, 1813. He added a section for *Gulnare* in January, 1814.

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At the first performance in Paris the overture bore the title "Overture de la tour de Nice." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair." It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trom-

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bones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."*

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

*James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



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WAGNER PROGRAMME

Overture to "Rienzi"

Prelude to "Lohengrin"

Introduction and Bacchanale from "Tannhäuser," Act I. (Paris Version)

Prelude to "Die Meistersinger von Nürnberg"

Prelude to "Tristan und Isolde"

Selections from "Siegfried" and "Götterdämmerung" (Arranged by Hans Richter) — Siegfried's Passage to Brünnhilde's Rock ("Siegfried," Act III.); Morning Dawn and Siegfried's Rhine Journey ("Götterdämmerung," Act I.)

There will be an intermission of ten minutes between the third and fourth numbers

The length of this programme is one hour and forty-five minutes

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music

* Bulwer's novel was published at London in three volumes in 1835.

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was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at



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the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach re-drückt das stolze Herz!" in the second finale. In the coda, molto più stretto, the "Santo spirito cavaliere" is developed in a most robust manner.



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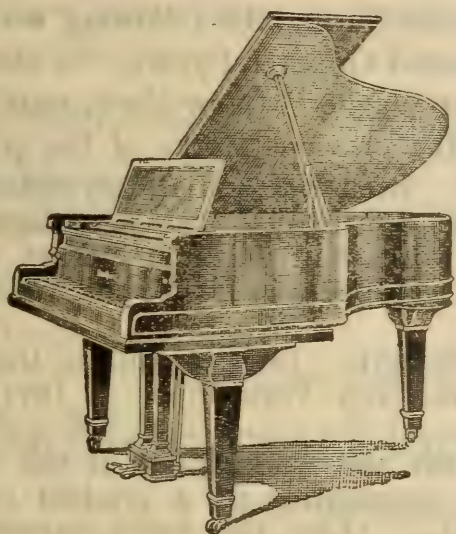
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PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Teltamund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with the narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted.

The Prelude is the development and working-out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the



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opera," says Mr. Aphthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

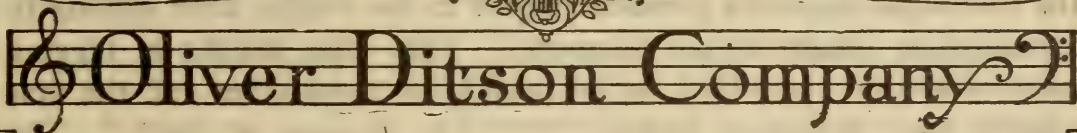
The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann,



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H. O. Osgood, Assistant Editor, Musical Courier,

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"I wanted something that would give me the world's best literature for the piano and for singers in a compact concise form. Looking over the field I sent for The Musicians Library. I have not been sorry. Certainly from the typographical standpoint there is nothing better to be had in music, and the editorial work represents the finest and most authoritative brains in the field today. . . . I have revelled in these volumes in spare moments ever since."

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Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with baccha-

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nalien music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris.

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Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venus-

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berg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréal as Venus.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.†

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first development, leads to a second theme of wholly different character. It is essentially

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Maltinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

† See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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Concerto in G major, No. 4, for pianoforte, Op. 58

WINIFRED CHRISTIE I. November 13

BERLIOZ

Overture to "The Corsair," Op. 21 I. December 11

BRAHMS

Academic Festival Overture, Op. 80 I. November 13

Variations on a Theme of Josef Haydn, Op. 56a II. December 11

HALÉVY

Romance, "Il va venir!" from "La Juive" (Act II., No. 10)

MARCIA VAN DRESSER II. December 11

LISZT

"Mazeppa": Symphonic Poem No. 6 for full orchestra (after Victor Hugo)

I. November 13

MOZART

Scene, "He has gone," and Rondo from "Così fan tutte"

MARCIA VAN DRESSER II. December 11

SCHUMANN

Symphony in E-flat major, No. 3, "Rhenish," Op. 97 I. November 13

SIBELIUS

Symphony No. 1, in E minor, Op. 39 II. December 11

WAGNER

Overture to "Rienzi"

Prelude to "Lohengrin"

Introduction and Bacchanale, "Tannhäuser," Act I. (Paris Version)

Prelude to "Die Meistersinger von Nürnberg"

Prelude to "Tristan und Isolde"

Selections from "Siegfried" and "Götterdämmerung" (arranged by Hans Richter)—Siegfried's Passage to Brünnhilde's Rock ("Siegfried,"

Act III.); Morning Dawn and Siegfried's Rhine Journey ("Götterdämmerung," Act I.)

III. March 26

lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtell!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the

* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892), pp. 56, 57.



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ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* *


The score and orchestral parts were published in February, 1866. The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

PRELUDE TO "TRISTAN AND ISOLDE" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in Amer-

*The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.



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ica was at the Metropolitan Theatre, New York, December 1, 1886,* the first performance in Boston was at the Boston Theatre, April 1, 1895.†

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

The first performance of the Prelude and Love Death in Boston was at Theodore Thomas's concert of December 6, 1871.

*The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

†The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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SELECTIONS FROM "SIEGFRIED" AND "DUSK OF THE GODS."*

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Siegfried's Passing through the Fire to Brünnhilde's Rock ("Siegfried," act iii., scene 2), Morning Dawn, and Siegfried's Trip up the Rhine ("Dusk of the Gods," Prologue). These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

The work begins with the scene where Siegfried, after he has shattered Wotan's spear, follows, "with all the tumult of spring in his veins," the bird to the sleeping Brünnhilde. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of Youth and Love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave. The motives used are these: Fate, Siegfried the Hero, the motive of Brünnhilde the wife, Ride of the Valkyries. Then there is a skip to the last and rapturous measures of the parting scene, a climax worked up on Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's voyage up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the prologue and the first act of "Götterdämmerung." The scherzo is in three parts. The first, *rasch*, F major, 3-4, is a working-up of Siegfried's Horn Call and part of the Fire motive, with use afterward of the Wander Song. The second part begins with an outburst of full orchestra in A major. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part, E-flat major, 9-8, is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelung's Power-for-Evil music. But Richter added a few measures of the Walhalla motive ("Rhinegold," scene 2) to avoid a dismal ending to music of prevailing joy.

* Mr. George Bernard Shaw prefers "Night falls on the Gods," although he gives "Godsgloaming" as a literal translation.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, DECEMBER 5
AT 8.15

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PROGRAMME

Schumann Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

Berlioz Overture to "The Corsair," Op. 21

Liszt Concerto in A major, No. 2, for Pianoforte

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," OP. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter

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der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always

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The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4,



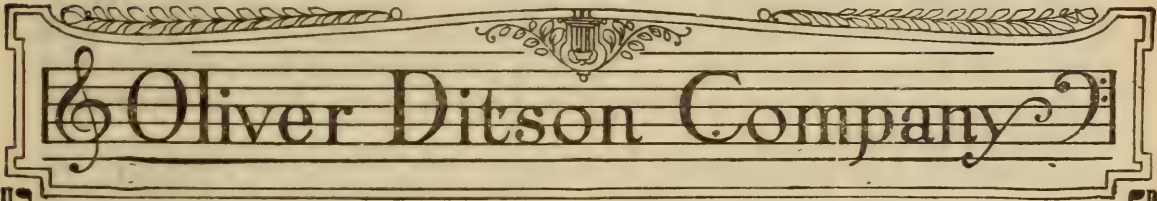
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is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.



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OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from "Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice," as the overture to "Le Corsaire" was then entitled; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée" (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."*

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

Apropos of the performance in Weimar the *Signale* of February 28,

*This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.

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1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "*Ouverture de la tour de Nice*." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "*The Red Corsair*" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "*The Corsair*." It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which

* Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

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I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."*

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter

*James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.

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statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

CONCERTO FOR PIANOFORTE, NO. 2, IN A MAJOR . . . FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839; the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849–50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bronsart,* by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and von Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig † was the

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860–62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck.

† Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. Since her marriage she has lived in Antwerp.

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pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. *Adagio sostenuto assai*, A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, *Allegro, agitato assai*, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, *Allegro moderato*, which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, *Allegro deciso*, in which rhythms of already noted themes are combined, and a new theme appears (violas and 'cellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

*
* *

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It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905; Mr. Ganz, October 19, 1907.

ENTR'ACTE.

INDIVIDUALITY IN COMPOSITION.

("N. C. Gatty" in the *Pall Mall Gazette*, December 3, 1912.)

Not the least important way a composer makes a mark upon the art of musical expression is by the invention of a new style, an individual utterance. This indeed would appear to become more and more necessary with latter-day progress. Although in the past centuries the styles of such writers as, say, Scarlatti, Purcell, Bach, and Mozart, are recognizable to a very large extent they are not nearly so differentiated as those of moderns like Tchaikovsky, Debussy, Wagner, and Brahms. The influence of national characteristics is possibly beginning to tell now more than could have been the case formerly when the development of the art was in more narrowly prescribed limits.

It is doubtful, however, whether one can draw a hard-and-fast line and say that this or that composer with a strongly marked individuality owes his world-wide influence definitely to the presence of characteristics which can be called national. Often, indeed, they seem to be the outcome of the sum of various other influences, for, after all, art cannot be confined within geographical boundaries. Sometimes nationalism seems to be the smallest part of the affair, and of the least significance, and that those composers the most decidedly imbued therewith are likely in the long run to have but a comparatively temporary effect upon musical history. This is where the evidences of the geographical origin of the music are largely external in the sense that color is when compared with the underlying drawing.

But given a definite musical style, it is interesting to note how far

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composers have been able to preserve it and yet obtain very great diversity. Wagner, perhaps, is the most remarkable instance of this—that is, of the composers of recent date. No one has had a more peculiarly individual way of expressing himself, and yet one has only to think of “Tristan und Isolde” and “Die Meistersinger” to see how extraordinarily different that expression could be, without, at the same time, losing for a moment its evidence of authorship. Working as he did in the domain of opera, the necessity for characterization, of course, helped, but then, on the other hand, he invented his own characters, and created an entirely fresh atmosphere for each work taken in hand.

It would be unreasonable to expect a composer never to repeat himself, especially one very prolific, and there are, it is true, a few instances in the Wagner operas where such repetition can be detected. On the whole, however, it is pretty fair to say that his work compares more favorably in this respect than that of any other composer. Repetitions or likenesses in phraseology of the kind are purely in detail; the vast difference in the operas as regards atmosphere and mood remains as quite one of their most remarkable features. There is another operatic composer of whom, at any rate in respect of his three last works, much the same could be said. Verdi’s “Aïda,” “Otello,” and “Falstaff” are very finely differentiated in style and yet remain characteristic of the author.

Taken away from the stage setting, would Puccini’s music stand such a test so well? Or that of Strauss? One sometimes wonders whether Debussy was not unfortunate in the musical phraseology he invented, or carried out to the point of flexible effectiveness. It depends, as every one is aware, largely upon the peculiarities of harmony which occur by the use of the tonal scale. This scale only allows of one triad, a major third, superimposed on the same interval. The limitations of this must necessarily, it would seem, make for very great difficulty in diversity of style. As yet, composers have not succeeded in making constant use of the chord of the sharpened fifth without at once reminding the hearer of Debussy. The French composer, indeed, certainly has not escaped reminding one of himself.

One undoubtedly must expect two things from a composer, individuality and the power of expressing that quality in diverse moods. It might be expected that as the art progresses individuality must become more and more difficult. History shows, however, that this is far from being the case. Fresh fields are always being discovered, and fresh combinations of old effects, and similarly there should be no reason why any increase in peculiarity of personal expression should preclude its exploitation in various ways. It is not, however, often given to the inventor of devices or experimenter in the undiscovered

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possibilities in technique the power at the same time of saving world-moving things. Tchaikovsky did notable work with the orchestra, and occasionally in the domain of harmony and rhythm. His future fame, however, will without doubt depend upon the extent of the emotional force behind his ideas.

In truth, while idiosyncrasies of expression form a quality inseparable from the work of a great man, their value is immediate and more or less temporary, rather than permanent. As the years go by, it will be found that Wagnerism, for instance, will become the less noticeable as the sheer value of the musical ideas, if anything, grows. This is, obviously, because the new idiom has become absorbed and part of the current phraseology of the day.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the “Academic” and the “Tragic.” They come between the Symphony in D major and that in F major in the list of his orchestral works. The “Tragic” overture bears the later opus number, but it was written before the “Academic,”—as Reimann says, “The satyr-play followed the tragedy.” The “Academic” was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March



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11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":† "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"‡ is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"§

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania* *ne principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

‡ "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

§ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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(Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur," * the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

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PROGRAMME

Tschaikowsky Symphony No. 4, F minor, Op. 36

- I. Andante sostenuto; moderato con anima in movimento di valse.
- II. Andantino in modo di canzona.
- III. Scherzo; Pizzicato ostinato: Allegro.
- IV. Finale: Allegro con fuoco.

Saint-Saëns Recitative, "Samson, recherchant ma présence," and
Aria, "Amour! viens aider ma faiblesse!" from
"Samson et Dalila," Act II., Scene 1

Borodin Orchestral sketch: On the Steppes of Middle Asia

Tschaikowsky Air des Adieux from "Jeanne d'Arc"

Wagner Overture to "The Flying Dutchman"

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SYMPHONY IN F MINOR, NO. 4. OP. 36 . . . PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877-78, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stasoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Mack. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for tran-

*Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Podolia, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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scriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, he gave the programme of this symphony, with thematic illustrations in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, *Andante*, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, *Moderato con anima*, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been and gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness,



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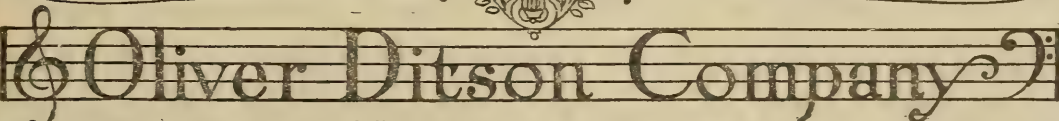
"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, *Andante sostenuto*, F minor, 3-4, with the Fate theme. This phrase is answered by woodwind and trumpets against harmonies in horns, trombones, bassons, tuba. The main body of the movement, *Moderato con anima* (in *movimento di valse*), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, *moderato assai*, *quasi andante*. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a *pianissimo* reappearance of the first theme modified in the wood-wind. After a struggle between the first and



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second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat, minor 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, *più mosso*, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

* * *

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

* * *

Serge Tanéïff, in a letter dated March 30, 1878, agreed with Tschai-

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kowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a programme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéiff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?'"*

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a

*I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

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ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya* dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the

**Prima ballerina of the Moscow opera.—Tr.*

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middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

RECITATIVE, "SAMSON, RECHERCHANT MA PRÉSENCE," AND ARIA,
 "AMOUR! VIENS AIDER MA FAIBLESSE!" FROM "SAMSON ET DALILA,"
 ACT II., SCENE 1 CAMILLE SAINT-SAËNS
 (Born in Paris, October 9, 1835; now living in Paris.)

Act II., Scene 1, Delilah's home in the valley of Sorek. Night is coming on. Delilah plots to deliver Samson over to the Philistines. She is near the entrance of her dwelling.

Allegro agitato, 4-4.

Samson, recherchant ma présence,
 Ce soir doit venir en ces lieux.
 Voici l'heure de la vengeance
 Que doit satisfaire nos dieux!

Moderato, A-flat major, 3-4.

Amour! viens aider ma faiblesse!
 Verse le poison dans son sein!
 Fais que, vaincu par mon adresse,
 Samson soit enchaîné demain!
 Il voudrait en vain de son âme
 Pouvoir me chasser, me bannir;

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Qu'alimente le souvenir?
Il est à moi! c'est mon esclave!
Mes frères craignent son courroux;
Moi, seule entre tous, je le brave,
Et le retiens à mes genoux.

Amour! viens aider ma faiblesse!
Verse le poison dans son sein!
Fais que, vaincu par mon adresse,
Samson soit enchaîné demain!
Contre l'amour sa force est vaine;
Et lui, le fort parmi les forts.
Lui, qui d'un peuple rompt le chaîne,
Succombera sous mes efforts!

Recitative. Allegro agitato.

To-night Samson makes his obeisance,
This eve at my feet he will lie.
Now the hour of my vengeance hastens;
Our God I shall soon glorify.

Air. Moderato, A-flat major, 4-4.

O Love, of thy might let me borrow,
Pour thy poison through Samson's heart;
Let him be bound before the morrow,
A captive to my matchless art.
In his soul he no longer would cherish
The passion he wishes were dead;
Can a flame like that ever perish,
Evermore by remembrance fed?
He rests my slave; his feats belie him;
My brethren fear with vain alarms;
I only of all, I defy him;
I hold him fast within my arms.

O Love, of thy might let me borrow,
Pour thy poison through Samson's heart;
Let him be bound before the morrow,
A captive to my matchless art.
When love contends, strength ever faileth;
E'en he, tho' strongest of the strong;
Through whom in war his tribe prevaiileth,
Against me shall not battle long!

(Translation by Nathan Haskell Dole.)*

The accompaniment of the aria is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, kettledrums, and strings.

“Samson et Dalila,” opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second

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act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877, when the chief singers were Miss von Müller and Messrs. Ferenczy and Milde. The opera was afterwards performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer. The first operatic performance in the United States was at the Metropolitan Opera House, New York, February 8, 1895, with Mme. Mantelli and Messrs. Tamagno, Campanari, and Plançon.

In New England the first performance was in concert form at a Worcester Festival, September 27, 1893, when Mrs. Carl Alves sang the music of Delilah and J. H. McKinley that of Samson. The first operatic performance in Boston was at the Boston Opera House, November 27, 1911: Mme. Gay; Messrs. Zenatello, Gilly, Mardones, Lankow.

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ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

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The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

* * *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtshi, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurolo, and Bada. Mr. Polacco, conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

* * *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

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PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Oui, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.



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Mes prés fleuris et mes forêts ombreuses,
 Vous fleurirez pour d'autres que pour moi.
 Adieu, forêts, eau pure de la source,
 Je vais partir et ne nous verrai plus.
 Jeanne vous fuit et pour jamais, oui, pour jamais.
 O doux vallon où j'ai connu la joie!
 Aujourd'hui je te quitte, doux vallon!
 Et mes agneaux dans les vertes prairies
 Demanderont en vain leur guide.
 Au champ d'honneur je dois guider les braves,
 Cueillir les palmes sanglantes de la victoire.
 Je vais où les voix m'appellent.

Seigneur, vous voyez au fond de mon âme.
 Mon cœur se brise, mon âme souffre.
 Adieu, forêts, etc.

JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.

AIR.

Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against

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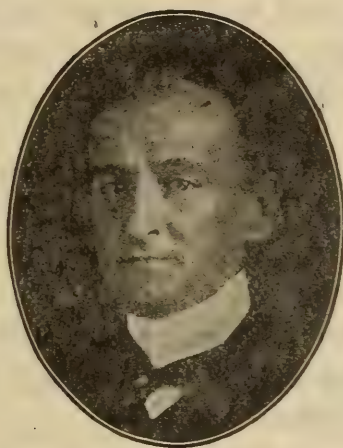
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which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.



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The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schroeder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an

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active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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- III. Un poco allegretto e grazioso.
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the

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composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the

* Albert Hermann Dietrich was born August 28, 1820, near Meissen. He studied music in Dresden and at the Leipzig Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)



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We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted.

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Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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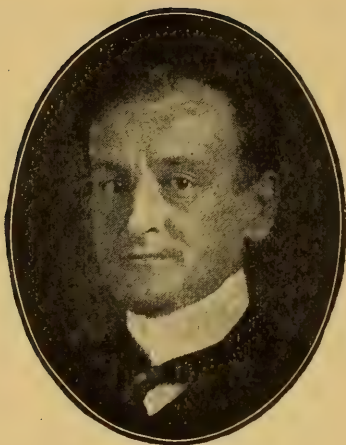
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symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous,

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and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are hints of the themes of the *allegro* which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time). The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by

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sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

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CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for pianoforte alone, Andante sostenuto, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked rhythm. The oboe has a recitative-like phrase which is accompanied

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first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between pianoforte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, *più animato*. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, *Allegretto scherzando*, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind.

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There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, Presto, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through in even whole notes; then it is repeated more strongly in half-notes, while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

M. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.



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II. January 9

BRAHMS

Symphony No. 1, in C minor

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I. December 5

LISZT

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ERNEST SCHELLING I. December 5

SAINT-SAËNS

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LILLIA SNELLING II. January 9

Concerto for Pianoforte in G minor, No. 2, Op. 22

FRANCES NASH III. February 27

SCHUMANN

Symphony in E-flat major, No. 3, "Rhenish," Op. 97

I. December 5

TSCHAIKOWSKY

Symphony No. 4, F minor, Op. 36

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LILLIA SNELLING II. January 9

WAGNER

Overture to "The Flying Dutchman"

II. January 9

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert

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was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

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The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his country-men triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

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PROGRAMME

Mozart Symphony in C major, with Fugue-Finale, "Jupiter" (K. 551)

- I. Allegro vivace.
- II. Andante cantabile.
- III. Menuetto: Allegretto; Trio.
- IV. Finale: Allegro molto.

Beethoven Overture to Goethe's "Egmont," Op. 84

Schumann Concerto in A minor, for Pianoforte and Orchestra, Op. 54

- I. Allegro affettuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

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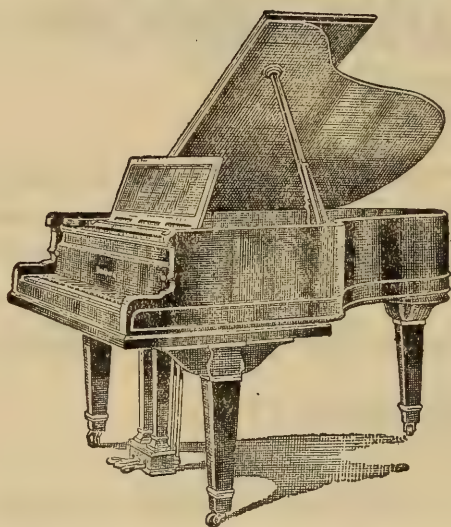
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SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

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Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous nig-




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gards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."



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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

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scending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.



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CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor, the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold

Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. *Allegro affettuoso*, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmized pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins *andante espressivo* in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to *allegro*. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, *allegro molto*, A minor, 2-4, there are some new developments on a figure from the first theme.

II. *Intermezzo: Andante grazioso*, F major, 2-4. The movement is in simple *romanza* form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the *Finale*.

III. *Allegro vivace*, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the



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pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte.. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania* *naun ne principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati.

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.



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The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

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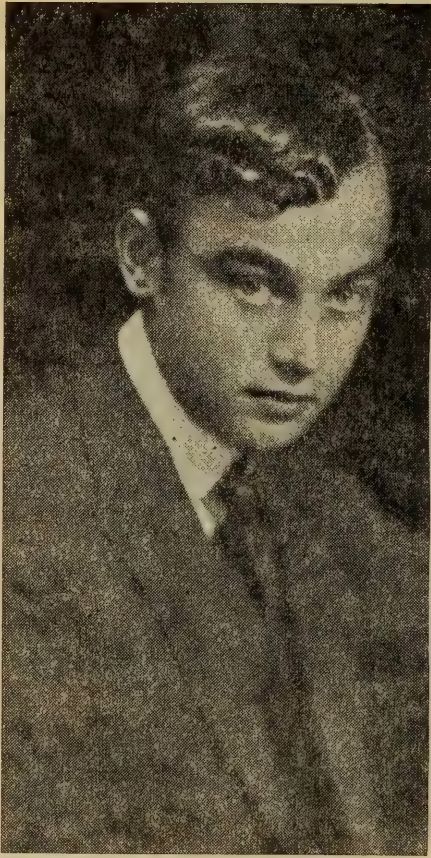
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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep;

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.



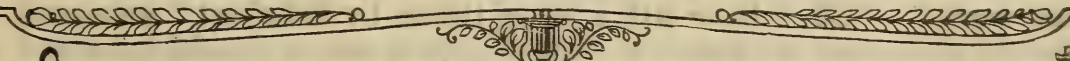
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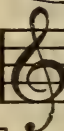
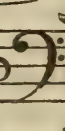
UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl-king Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets,



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choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new)	Hüttenbrenner
Symphonie in B minor	Schubert
1. Allegro } (MS. First time.)	
2. Andante }	
3. Presto vivace, D major	
Old German Songs, unaccompanied	
1. Liebesklage }	
2. Jägerglück }	Herbeck
	(First time.)
Symphony in A	Mendelssohn

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What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthrop: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the

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one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, *Andante con moto*, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

PRELUDE TO "TRISTAN AND ISOLDE" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;†

*The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sängner; Seemann, Max Alvary. Anton Seidl conducted.

the first performance in Boston was at the Boston Theatre, April 1, 1895.*

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

The first performance of the Prelude and Love Death in Boston was at Theodore Thomas's concert of December 6, 1871.

*The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.



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PRELUDE TO ACT III., DANCE OF THE APPRENTICES, PROCESSION OF THE
MASTER SINGERS, AND SONG OF GREETING TO HANS SACHS, FROM
"THE MASTER SINGERS OF NUREMBERG" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemnitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, *etwas gedehnt* (*Un poco largo*), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets, trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a *diminuendo* there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (*Ländler*). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, *Moderato*, C major, 4-4, in which the theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even

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before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied



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the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Berlioz . . . Overture to "The Corsair," Op. 21

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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form

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of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent-d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more

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"light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his

music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

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OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 10, 1896.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his Memoirs (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his Memoirs (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair † over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they

* This Hymn, Op. 20, words by Barbier, was performed for the first at the Palais de l'Industrie, August 1, 1844.

† Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."


At the first performance in Paris the overture bore the title "Overture de la tour de Nice." Theodor Müller-Reuter believes that the title "The Corsair," given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison." *

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

* James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.



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"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER
VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886,
at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.



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Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers; black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cold winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant manes, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

* This translation is by William Foster Apthorp.

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All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead; he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou break'est with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordi-

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narily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cordese replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa

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motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA,
OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss." was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear

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how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third

Miss CLARA E. MUNGER

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chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. *Eulenspiegel* has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



MONDAY EVENING, NOVEMBER 6

AT 8.15

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PROGRAMME

Schumann . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

Tschaikowsky . . . Concerto for Pianoforte, No. 1, B-flat minor, Op. 23

- I. Andante non troppo e molto maestoso: Allegro con spirito.
- II. Andantino semplice: Allegro vivace assai.
- III. Allegro con fuoco.

Liszt . . . "Mazeppa": Symphonic Poem No. 6, for Full Orchestra
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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," Op. 97.

ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic,

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December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development



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the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalistic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.



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CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OP. 23.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.)


In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Bülow was the pianist, and the concert was the fifth of his series. B. J. Lang was the conductor.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Bülow sent Tschaikowsky a telegram announcing the brilliant suc-


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cess of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, Petrograd, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschai-kowsky, was the pianist.

Modest Tschai-kowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"‡ by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

† Tschai-kowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard." I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto. Tschai-kowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

‡ The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishin' the parents great joy.

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The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second

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theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pul-towa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.

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by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

* This translation is by William Foster Apthorp.



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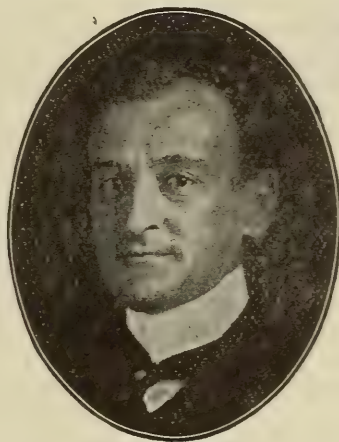
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a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant manes, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

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II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers; bonds of gold and bundles of thorns, strive to hold it immovable and mute.

*Sur ses membres gonflés la cordese replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.*

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

*Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"*

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Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

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OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music

* Bulwer's novel was published at London in three volumes in 1835.

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was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins *allegro energico*, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction



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of the overture,—which is now given, allegro, in A major, to the violins. The “Santo spirito cavaliere” theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, “Rienzi, dir sei Preis,” which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the “Santo spirito cavaliere” theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, “Rienzi, dir sei Preis,” against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, “Ha, dieser Gnade Schmach erdrückt das stolze Herz!” in the second finale. In the coda, molto più stretto, the “Santo spirito cavaliere” is developed in a most robust manner.

“A SIEGFRIED IDYL” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: “My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old.” On the



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25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Tribschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

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Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf, mein Kind, schlaf ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sie ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

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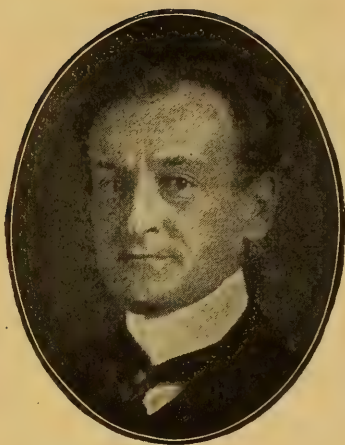
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SELECTIONS FROM "SIEGFRIED" AND "DUSK OF THE GODS."*

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Siegfried's Passing through the Fire to Brünnhilde's Rock ("Siegfried," act iii., scene 2), Morning Dawn, and Siegfried's Trip up the Rhine ("Dusk of the Gods," Prologue). These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

The work begins with the scene where Siegfried, after he has shattered Wotan's spear, follows, "with all the tumult of spring in his veins," the bird to the sleeping Brünnhilde. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of Youth and Love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave. The motives used are these: Fate, Siegfried the Hero, the motive of Brünnhilde the wife, Ride of the Val-

* Mr. George Bernard Shaw prefers "Night falls on the Gods," although he gives "Godsgloaming" as a literal translation.

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kyries. Then there is a skip to the last and rapturous measures of the parting scene, a climax worked up on Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

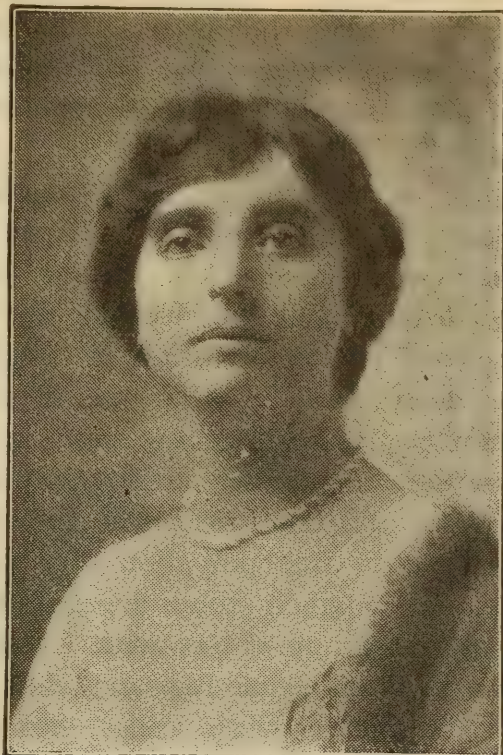
Siegfried's voyage up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the prologue and the first act of "Götterdämmerung." The scherzo is in three parts. The first, *rasch*, F major, 3-4, is a working-up of Siegfried's Horn Call and part of the Fire motive, with use afterward of the Wander Song. The second part begins with an outburst of full orchestra in A major. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part, E-flat major, 9-8, is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelung's Power-for-Evil music. But Richter added a few measures of the Walhalla motive ("Rhinegold," scene 2) to avoid a dismal ending to music of prevailing joy.

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Teltamund, Milde; King Henry, Höfer; the Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with the narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgrafen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"be-



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cause Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted.

The Prelude is the development and working-out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE TO ACT III., DANCE OF THE APPRENTICES, PROCESSION OF THE
MASTER SINGERS, AND SONG OF GREETING TO HANS SACHS, FROM
"THE MASTER SINGERS OF NUREMBERG" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemnitz; David, Krämer; Walther,

Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, *etwas gedehnt* (Un poco largo), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets, trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a *diminuendo* there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (*Ländler*). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, *Moderato*, C major, 4-4, in which the theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.



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NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(*London Daily Telegraph*, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guise to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done "everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly to be improved upon." He allows himself the license of a pianoforte to set his accompaniments, but there his "creative" work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: "Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does "found" mean?) a really English school unless you go to the fountain from which have bubbled

all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . ." And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There cannot possibly be any "real" English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist, and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging "The Londonderry Air" you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind's eye, and the smell of the peat fire in your nostrils. It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it's a bit bleak in winter, and there's only one decent hotel within many miles of rough roads, but you'd be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it's inconvenient and too expensive to go so far afield you can always buy these tunes—they can be had from several sincere publishers, and they are usually well edited. So you are safe.

And "idiom"—what is it? Is it that "indefinable something"—the ultimate *cliché* of the distracted critic—or is it really and truly definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett's patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be "arranged"; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin' chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-

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out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the "idiom" will be—the idiom of "Lord Rendal," or "The Flowers of the Forest," or "The Londonderry Air"? No. If it is a work of genius it will be the composer's own; it will owe nothing to "Lord Rendal" or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.

OVERTURE TO THE OPERA "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth,



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Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

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The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



TUESDAY EVENING, DECEMBER 12

AT 8.15

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Chausson Symphony in B-flat major, Op. 20

- I. Lent: Allegro vivo.
 - II. Très lent.
 - III. Animé.
-

Brahms Academic Festival Overture, Op. 80

Mendelssohn Concerto in E minor for Violin, Op. 64

- I. Allegro molto appassionato.
- II. Andante.
- III. Allegretto non troppo: Allegro molto vivace.

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SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and wood-wind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet,

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and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an exited dialogue between different groups of instruments, where a very short melodic

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phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

* *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect

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coupled with the indecision of one that did not clearly see his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercur de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional



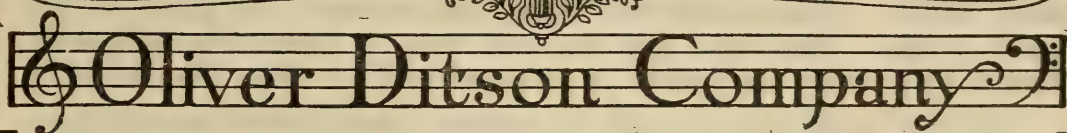
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value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . ."

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March

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BOSTON NEW YORK

11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":† "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"‡ is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"§

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato artis musicae severioris in Germania ne principi ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

‡ "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

§ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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(Freshman song), "Was kommt dort von der Höh'?" is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

CONCERTO IN E MINOR, FOR VIOLIN, OP. 64.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and piano-forte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Men-

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Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July 24 of the next year he wrote from Hochheim to David, who had pressed him to compose the concerto: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you something. But the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!"

The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David was the violinist. Niels W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted.

*Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 he founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.

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The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was sick. Ferdinand Hiller conducted. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

The concerto is in three connected movements. The first, *Allegro molto appassionato*,* E minor, 2-2, begins immediately after an introductory measure with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The chief theme is used in the development which begins in the solo violin. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form. There is no pause between this movement and the Andante.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment. Mendelssohn originally intended the accompaniment (strings) to the first theme to be played pizzicato. He wrote to David: "I intended to write it this way, but something or other—I don't know what—prevented me."

The Finale opens with a short introduction, *Allegretto non troppo*, E minor, 4-4. The main body of the Finale, *Allegro molto vivace*, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instruments. The orchestra has a second theme, B major; the violin, one in G major. In the recapitulation section the fortissimo second theme appears again, this time in E major. There is a brilliant coda.

Joseph Burke, the actor, played the concerto at a concert of the Philharmonic Society in New York, November 24, 1849.

* The indication in the original score is *Allegro con fuoco*.

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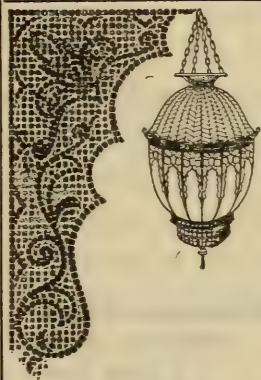
"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin,)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is



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hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies

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peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.



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Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure

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played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulen-

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spiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
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Kurth, R.	Gunderson, R.	Rosen, S.	

VIOLAS.

Ferir, E.	Werner, H.	Gietzen, A.	v. Veen, H.
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Van Wynbergen, C.			
Blumenau, W.			

VIOLONCELLOS.

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BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
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FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
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PROGRAMME

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Berlioz Overture to "The Corsair," Op. 21

Borodin Orchestral sketch: On the Steppes of Middle Asia

Wagner Overture to "The Flying Dutchman"

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty minutes

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures *poco sostenuto* that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

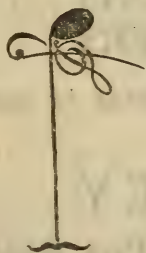
We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was con-

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipzig Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

SEASON 1917-1918



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ceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic,

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilletts d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about

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going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*.

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nuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful

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episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from



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"Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice," as the overture to "Le Corsaire" was then entitled; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée" (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."*

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two foun-

* This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.

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tains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Overture de la tour de Nice." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair." It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

* Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."*

The overture begins *Allegro assai*, C major, 2-2, with introductory measures including an *Adagio sostenuto* in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—*Allegro assai*, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, *pianissimo*, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the *Adagio* of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.

ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

*James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen, a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years; but at last was a warm admirer of his music.

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The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

* * *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This

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poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurolo, and Bada. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

* *
* *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept

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sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he



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drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schroeder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of



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feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.



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Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Wagner Overture to "The Flying Dutchman"

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SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief

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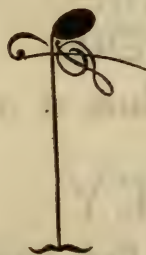
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theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt

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at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

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OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio

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measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schroeder-Devrient (1804-60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall

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what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer

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to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "*Le Vaisseau Fantôme*, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Brèslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic Concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).



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The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."

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spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

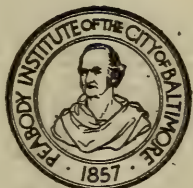
II. B-flat minor, *più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly

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after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* (“Johannes Brahms,” Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, “The Temptation of Saint Anthony”; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's “La Tentation de Saint Antoine” and that of the variations in the same year an instance of “telepathic communication between two productive intellects.” But Flaubert had written an earlier version of his extraordinary book years before.

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ENTR'ACTE.

NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(London Daily Telegraph, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

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It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guise to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done “everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly to be improved upon.” He allows himself the license of a pianoforte to set his accompaniments, but there his “creative” work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: “Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does “found” mean?) a really English school unless you go to the fountain from which have bubbled all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . .” And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There cannot possibly be any “real” English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist, and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging “The Londonderry Air” you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind’s eye, and the smell of the peat fire in your nostrils, It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it’s a bit bleak in winter, and there’s only one decent hotel within many miles of rough roads, but you’d be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it’s inconvenient and too expensive to go

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And “idiom”—what is it? Is it that “indefinable something”—the ultimate *cliché* of the distracted critic—or is it really and truly definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett’s patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be “arranged”; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin’ chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far



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away from the printed themes, repudiating them, forgetting them. And who shall say what the "idiom" will be—the idiom of "Lord Rendal," or "The Flowers of the Forest," or "The Londonderry Air"? No. If it is a work of genius it will be the composer's own; it will owe nothing to "Lord Rendal" or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

* * *

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter

* The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.



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of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (*Adagio sostenuto ed il tutto pianissimo* possible, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a *pianissimo* little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air, "Ocean! 'Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.



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Sibelius Symphony No. 1, in E minor, Op. 39

- I. Andante ma non troppo; Allegro energico.
- II. Andante, ma non troppo lento.
- III. Allegro.
- IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Beethoven Overture to Goethe's "Egmont," Op. 84

Brahms Variations on a Theme by Josef Haydn, Op. 56a

Debussy "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé])"

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief

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theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt

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at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

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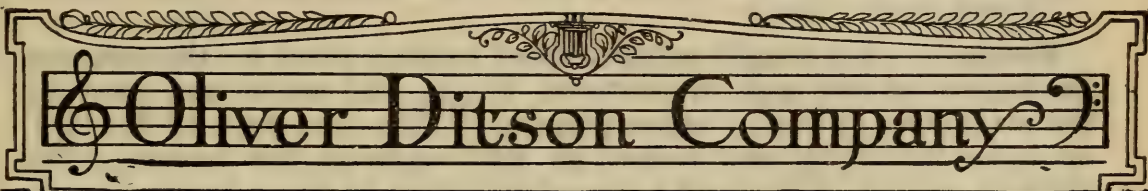
All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is



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BOSTON NEW YORK

stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his country-men triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation

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were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon.

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

* It is impossible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."



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III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, *presto non troppo*, 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—“a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony.” This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his *Life of Brahms* (“Johannes Brahms,” Berlin, 1909, Vol. II., Part II., pp. 465-474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, “The Temptation of Saint Anthony”; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation

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something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had written an earlier version of his extraordinary book years before.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ÉCLOGUE OF STÉPHANE MALLARMÉ)". ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language,

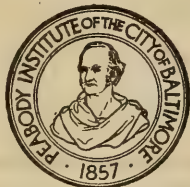
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is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has gluttled upon

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a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

RHAPSODY FOR ORCHESTRA, "Espanña" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his

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hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of 'Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.



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to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Andal And! And!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

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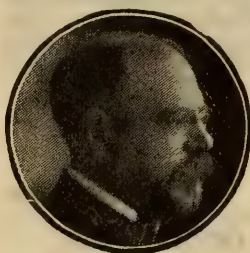
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Mahn, F.	Ribarsch, A.	Goldstein, H.	Sauvlet, H.
Tak, E.	Traupe, W.	Baraniecki, A.	Grünberg, M.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Gerardi, A.	Pinfield, C.	Gewirtz, J.	
Kurth, R.	Gunderson, R.	Rosen, S.	

VIOLAS.

Ferir, E.	Werner, H.	Gietzen, A.	v. Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
Van Wynbergen, C.			
Blumenau, W.			

VIOLONCELLOS.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN.

Mueller, F.

BASS CLARINET.

Stumpf, K.

CONTRA-BASSOON.

Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
Kandler, F.

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Zahn, F. Gardner, C.
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AT 8.00

PROGRAMME

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Berlioz Overture to "The Corsair," Op. 21

Borodin Orchestral sketch: On the Steppes of Middle Asia

Strauss "Till Eulenspiegel's Merry Pranks, after the Old-fashioned,
Roguish Manner,—in Rondo Form," for Full Orchestra,
Op. 28

There will be an intermission of ten minutes after the symphony

The length of this programme is one hour and forty minutes

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Con-

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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servatoire, and a kind of factotum on the committee—what he thought of the work. "That, a symphony?" he replied in contemptuous tones. "But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!" This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Aphthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out for-

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tissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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OVERTURE TO "THE CORSAIR," OP. 21 HECTOR BERLIOZ

(Born at Côte Saint-André (Department Isère) on December 11, 1803; died at Paris on March 8, 1869.)

Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from "Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice," as the overture to "Le Corsaire" was then entitled; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée" (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."*

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert

*This Hymn, Op. 20, words by Barbier, was performed for the first time at the Palais de l'Industrie, August 1, 1844.

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of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their

* Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

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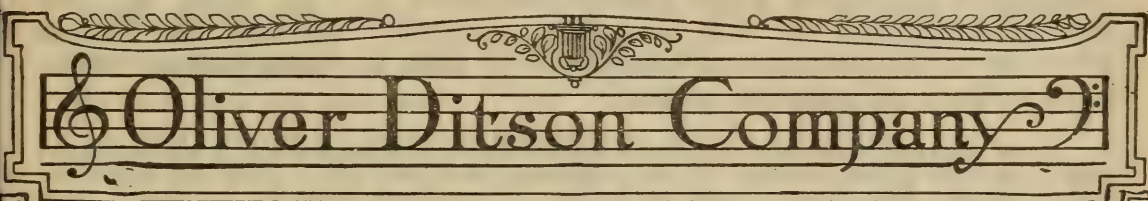
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bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Overture de la tour de Nice." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair." It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed.



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The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison."*

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

*James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen, a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years; but at last was a warm admirer of his music.

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ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.
ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

"In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

* *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of



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Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurolo, and Bada. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

* * *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

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PROGRAMME

- I. (a) Sonata in E major - - - J. S. Bach
Prelude—Gavotte
Minuett 1 and 2—Gigue
(b) Adagio and Fugue in G minor (for violin alone) J. S. Bach
- II. Concerto No. 2 in D minor - - - Wieniawski
Allegro moderato—Romance
Allegro alla Zingara
- III. (a) Andantino - - - Padre Martini
(b) Minuet - - - Porpora
(c) Prelude and Allegro - - - Pugnani
(d) Chanson Louis XIII. et Pavane - Louis Couperin
(e) Variations - - - Tartini
- IV. (a) Viennese Melody - - - Gaertner-Kreisler
(b) Ballet Music from "Rosamunde" - Schubert-Kreisler
(c) Rondino (on a theme by Beethoven) - - - Kreisler
(d) Tambourin Chinois - - - Kreisler

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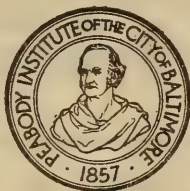
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There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated

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in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with



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Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the *Eulenspiegel* motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! *Eulenspiegel* springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentu-



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ated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns,

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trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.



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WITH HISTORICAL AND DESCRIPTIVE

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Schumann Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the

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layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

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begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

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The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania ne principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture

* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

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Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

SUITE NO. 1, FROM "L'ARLÉSIENNE" GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2-3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prely,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Lafitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prely was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale" (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?

—Judge.

Lors Nazet:

—Elle dit si faux! que c'est juste."



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"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.* The cast was as follows: Balthazar, Parade; Frédéri, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamai, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

* *
* *

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‡ For this orchestra Bizet wrote his original score. The conductor was Constantin.§

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Padeloup concert on November 10, 1872. The first performance of this suite in Boston was

* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

† Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‡ Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

§ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

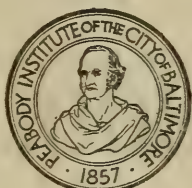
* *

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Frédéri, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Frédéri is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them.

* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Frédéri hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Frédéri, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

PRELUDE.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Frédéri's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408-80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4-7.

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De bon matin
 J'ai rencontré le train
 De trois grands rois dessus le grand chemin.

Venaient d'abord
 Des gardes du corps,
 Des gens armés avec trente petits pages,
 Venaient d'abord
 Des gardes du corps
 Des gens armés dessus leur justaucorps.

Sur un char
 Doré de toutes parts,
 On voit trois rois modestes comme d'anges;
 Sur un char
 Doré de toutes parts,
 On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.



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The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of *Frédéri* serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

MINUETTO.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as *Intermezzo*. It has also been entitled "*Menuet des Vieillards*" and "*Menuet-valse*." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the *dénouement*, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

ADAGIETTO.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar.



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CARILLON.*

E[♯]major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Frédéri and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Frédéri.

The Carillon is resumed, and it ends the suite.

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147-154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.



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OVERTURE TO THE OPERA "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

*
* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violins), "the typical motive of the Venus Mountain."

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 And my heart chokes me till I hear it not."

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Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



SATURDAY EVENING, JANUARY 27

AT 8.15

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WAGNER PROGRAMME

Overture to "Rienzi"

"A Siegfried Idyl"

Selections from "Siegfried" and "Götterdämmerung" (Arranged by Hans Richter) — Siegfried's Passage to Brünnhilde's Rock ("Siegfried," Act III.); Morning Dawn and Siegfried's Rhine Journey ("Götterdämmerung," Act I.)

Prelude to "Lohengrin"

Selections from "The Mastersingers of Nuremberg" (Introduction to Act III.; Dance of the Apprentices; Entrance of the Mastersingers; Homage to Hans Sachs)

Overture to "Tannhäuser"

There will be an intermission of ten minutes between the third and fourth numbers

The length of this programme is one hour and forty minutes

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward

* Bulwer's novel was published at London in three volumes in 1835.

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Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, *molto sostenuto e maestoso*, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

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The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, *molto più stretto*, the "Santo spirito cavaliere" is developed in a most robust manner.

"A SIEGFRIED IDYL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

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Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Tribschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Tribschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his

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wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich.

Siegfried was born while the composition of the music-drama "Siegfried" was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf, mein Kind, schlaf ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu traurem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sie ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

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For him and thee in tones I now am praising;
 What thanks for deeds of love could better be?
 Within our souls the grateful song upraising
 Which in this music I have now set free?
 And in the cadence I have held, united,
 Siegfried, our dearly cherished son, and thee;
 And all the harmonies I now am bringing
 But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebshener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

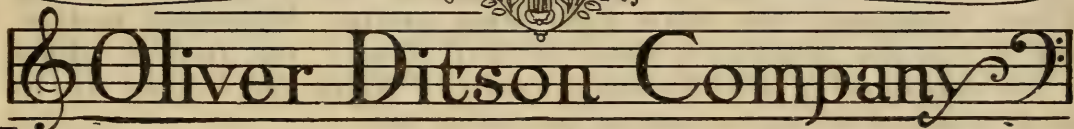
SELECTIONS FROM "SIEGFRIED" AND "DUSK OF THE GODS."*

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Siegfried's Passing through the Fire to Brünnhilde's Rock ("Siegfried," act iii., scene 2), Morning Dawn, and Siegfried's Trip up the Rhine ("Dusk of the Gods," Prologue). These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

* Mr. George Bernard Shaw prefers "Night falls on the Gods," although he gives "Godsgloaming" as a literal translation.

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Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste.—*Musical Courier*.

BOSTON NEW YORK

The work begins with the scene where Siegfried, after he has shattered Wotan's spear, follows, "with all the tumult of spring in his veins," the bird to the sleeping Brünnhilde. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of Youth and Love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave. The motives used are these: Fate, Siegfried the Hero, the motive of Brünnhilde the wife, Ride of the Valkyries. Then there is a skip to the last and rapturous measures of the parting scene, a climax worked up on Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's voyage up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the prologue and the first act of "Götterdämmerung." The scherzo is in three parts. The first, *rasch*, F major, 3-4, is a working-up of Siegfried's Horn Call and part of the Fire motive, with use afterward of the Wander Song. The second part begins with an outburst of full orchestra in A major. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part, E-flat major, 9-8, is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelung's Power-for-Evil music. But Richter added a few measures of the Walhalla motive ("Rhinegold," scene 2) to avoid a dismal ending to music of prevailing joy.

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PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Teltamund, Milde; King Henry, Höfer; the Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with the narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of "Lohengrin" (in German) in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted.

The Prelude is the development and working-out of the Sangreal



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motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthrop, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

PRELUDE TO ACT III., DANCE OF THE APPRENTICES, PROCESSION OF THE MASTER SINGERS, AND SONG OF GREETING TO HANS SACHS, FROM "THE MASTER SINGERS OF NUREMBERG" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Die Meistersinger von Nürnberg," a musical comedy in three acts, text and music by Wagner, was performed for the first time at the Royal Court Theatre, Munich, June 21, 1868. Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther, Nachbaur; Eva, Mathilde Mallinger; Magdalene, Mme. Diez. Hans von Bülow conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886. Hans Sachs, Fischer; Pogner, Staudigl; Beckmesser, Kemnitz; David, Krämer; Walther, Stritt; Eva, Auguste Krauss (Mrs. Seidl); Magdalene, Marianne Brandt. Anton Seidl conducted.

The idea of the opera occurred to Wagner at Marienbad in 1845. The

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libretto was completed at Paris in 1861. In 1862 he worked on the music. The score was completed on October 21, 1867.

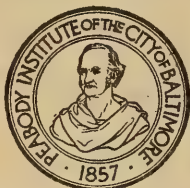
The selections are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, Glockenspiel, and the usual strings.

The Prelude to act iii. begins with a slow passage for 'cellos—a theme associated with Sachs in the opera. The second phrase is treated in a semi-fugal manner by the strings. This passage, *etwas gedehnt* (Un poco largo), G minor, 4-4, is followed by a solemn passage in G major. It is the choral song of greeting to Sachs, sung by the crowd as he appears to judge in the singing contest at the end of the act. This choral is played in harmony by horns, bassoons, trumpets, trombones, and tuba. The strings interrupt it with dreamy measures based on phrases from Sachs's cobbler song and the Sachs motive. Flutes and clarinets are added. The violins remember Walther's Spring Song in the first act. The second half of the choral is given out by wind instruments. Then the orchestra develops the Sachs motive, and at the end of a *diminuendo* there is a reference to the cobbler's song.

Dance of the Apprentices, act iii., scene 5, B-flat major, moderate waltz time (the meadow on the banks of the Pegnitz where the singing contest will take place). Trills for wood-wind, then for violins and violas against ascending scale passages lead to the St. John's Day motive (violins with a background of trills for wood-wind). Then comes the Apprentice's Waltz (Ländler). It is a series of seven-measure phrases. This theme is worked with varied instrumentation, and it alternates with a broader theme. A climax is followed by a return of trills which lead to a passage, *Moderato*, C major, 4-4, in which the theme of the Master Singers' March is made the subject for development. The Master Singers fall into line for the procession and the full orchestra plays the march. (The familiar theme begins the Prelude to the opera.) A short and lively passage during which Sachs is recognized by the throng leads to a repetition of the choral greeting to him by the full orchestra (G major). This is here followed by a return of the last fourteen measures of the Prelude to the act with three closing measures added by way of final cadence.

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ENTR'ACTE.

INDIVIDUALITY IN COMPOSITION.

("N. C. Gatty" in the *Pall Mall Gazette*, December 3, 1912.)

Not the least important way a composer makes a mark upon the art of musical expression is by the invention of a new style, an individual utterance. This indeed would appear to become more and more necessary with latter-day progress. Although in the past centuries the styles of such writers as, say, Scarlatti, Purcell, Bach, and Mozart, are recognizable to a very large extent they are not nearly so differentiated as those of moderns like Tchaikovsky, Debussy, Wagner, and Brahms. The influence of national characteristics is possibly beginning to tell now more than could have been the case formerly when the development of the art was in more narrowly prescribed limits.

It is doubtful, however, whether one can draw a hard-and-fast line and say that this or that composer with a strongly marked individuality owes his world-wide influence definitely to the presence of characteristics which can be called national. Often, indeed, they seem to be the outcome of the sum of various other influences, for, after all, art cannot be confined within geographical boundaries. Sometimes nationalism seems to be the smallest part of the affair, and of the least significance, and that those composers the most decidedly imbued therewith are likely in the long run to have but a comparatively temporary effect upon musical history. This is where the evidences of the geographical origin of the music are largely external in the sense that color is when compared with the underlying drawing.



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But given a definite musical style, it is interesting to note how far composers have been able to preserve it and yet obtain very great diversity. Wagner, perhaps, is the most remarkable instance of this—that is, of the composers of recent date. No one has had a more peculiarly individual way of expressing himself, and yet one has only to think of “Tristan und Isolde” and “Die Meistersinger” to see how extraordinarily different that expression could be, without, at the same time, losing for a moment its evidence of authorship. Working as he did in the domain of opera, the necessity for characterization, of course, helped, but then, on the other hand, he invented his own characters, and created an entirely fresh atmosphere for each work taken in hand.

It would be unreasonable to expect a composer never to repeat himself, especially one very prolific, and there are, it is true, a few instances in the Wagner operas where such repetition can be detected. On the whole, however, it is pretty fair to say that his work compares more favorably in this respect than that of any other composer. Repetitions or likenesses in phraseology of the kind are purely in detail; the vast difference in the operas as regards atmosphere and mood remains as quite one of their most remarkable features. There is another operatic composer of whom, at any rate in respect of his three last works, much the same could be said. Verdi’s “Aïda,” “Otello,” and “Falstaff” are very finely differentiated in style and yet remain characteristic of the author.

Taken away from the stage setting, would Puccini’s music stand such a test so well? Or that of Strauss? One sometimes wonders whether Debussy was not unfortunate in the musical phraseology he invented, or carried out to the point of flexible effectiveness. It depends, as every one is aware, largely upon the peculiarities of harmony which occur by the use of the tonal scale. This scale only allows of one triad, a major third, superimposed on the same interval. The limitations of this must necessarily, it would seem, make for very great difficulty in diversity of style. As yet, composers have not succeeded in making constant use of the chord of the sharpened fifth without at once reminding the hearer of Debussy. The French composer, indeed, certainly has not escaped reminding one of himself.

One undoubtedly must expect two things from a composer, individuality and the power of expressing that quality in diverse moods. It might be expected that as the art progresses individuality must become more and more difficult. History shows, however, that this is far from being the case. Fresh fields are always being discovered, and fresh combinations of old effects, and similarly there should be no reason why any increase in peculiarity of personal expression should preclude its exploitation in various ways. It is not, however, often

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given to the inventor of devices or experimenter in the undiscovered possibilities in technique the power at the same time of saving world-moving things. Tchaikovsky did notable work with the orchestra, and occasionally in the domain of harmony and rhythm. His future fame, however, will without doubt depend upon the extent of the emotional force behind his ideas.

In truth, while idiosyncrasies of expression form a quality inseparable from the work of a great man, their value is immediate and more or less temporary, rather than permanent. As the years go by, it will be found that Wagnerism, for instance, will become the less noticeable as the sheer value of the musical ideas, if anything, grows. This is, obviously, because the new idiom has become absorbed and part of the current phraseology of the day.

OVERTURE TO THE OPERA "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.



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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

* *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

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The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.



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